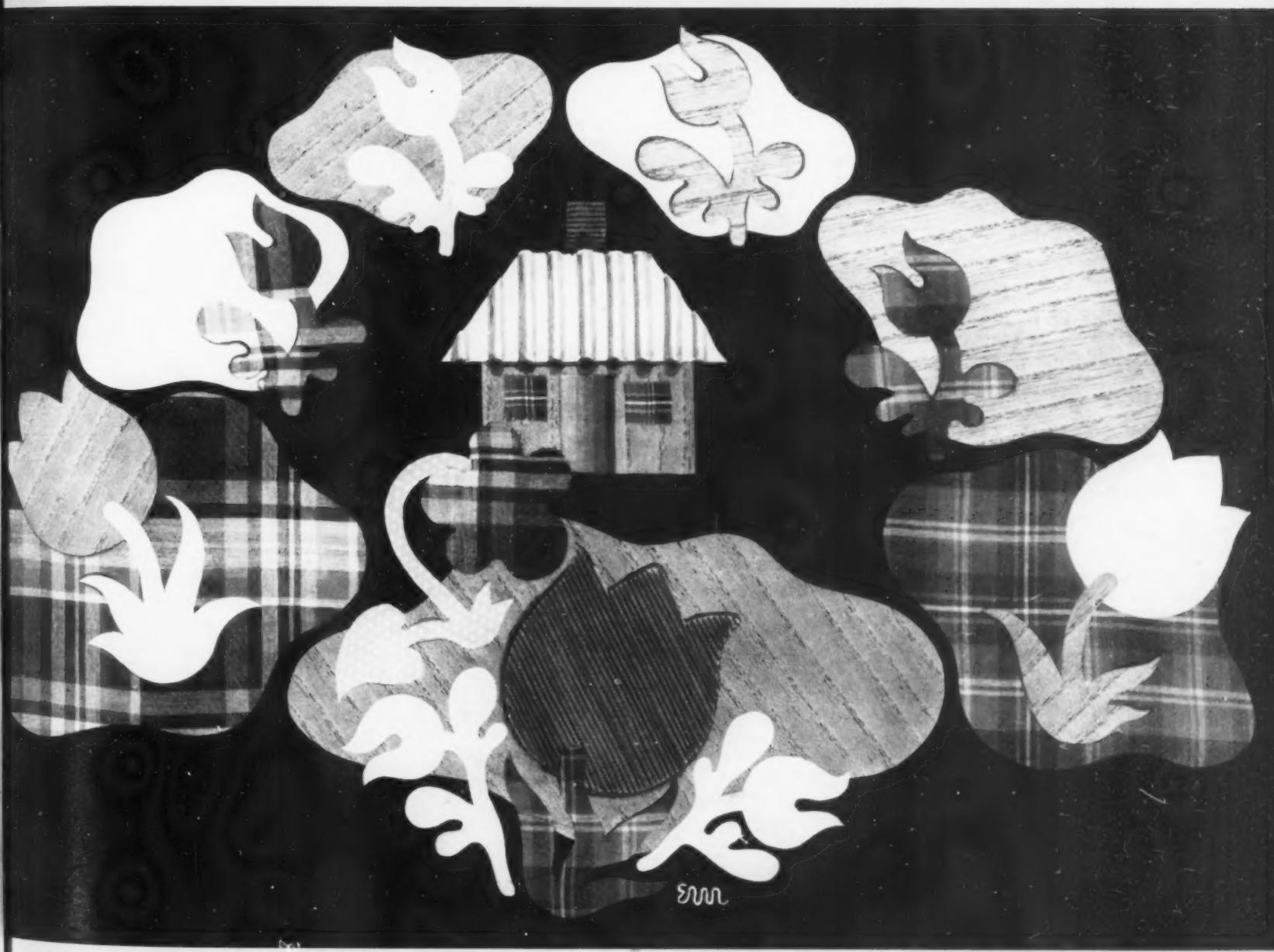


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MARCH 1946

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The Western Arts Association will hold a three-day convention April 3-6 in St. Louis, Missouri. The theme of the program is ARTS IN WORLD RELATIONS. The session will open with a talk by Dr. John H. Furbay, Director of Air Age Education for Transcontinental and Western Air, Inc., speaking on THIS BUSINESS OF GLOBAL LIVING. Other well-known speakers include Kurt Exdahl, Dr. Edgar Dale, Dr. Mildred Peters.

Make your reservations immediately by writing to Housing Bureau, 910 Syndicate Trust Building, St. Louis 1, Missouri. Additional convention information may be had by writing to Joseph K. Boltz, Secretary of Western Arts Association, Franklin, Michigan.

SOUTHEASTERN ARTS CONVENTION

The Southeastern Arts Association will meet April 11, 12, and 13 with headquarters at the University of Georgia, Athens.

Write for further information to Miss Dawn S. Kennedy, Acting President, Southeastern Arts Association, Alabama College, Montevallo, Alabama. For hotel reservations, address Miss Mary Taylor, Art Department, University of Georgia, Athens, Georgia.

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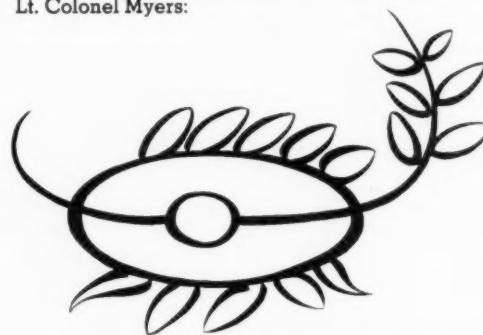
Here's a very interesting story passed along to us by a member of the Family, Lt. Colonel Eugene E. Myers, former Head of the Art Department at State Teachers College, Maysville, North Dakota. I know that you will find as much enjoyment in this "design adventure" as I did. Here is an excerpt from Lt. Colonel Myers' letter:

"In October 1944 I was guest of the District Commissioner of Malaita Island in the Solomons for a mid-week holiday.

"Since there had been no Japanese or American troops on Malaita, we found the place largely untouched by outside influences. As a consequence, we spent quite a lot of time hiking around the gem-like island to see how a tropical island of the South Pacific really looked in its natural setting. We were richly rewarded in our visits to a number of native villages, for the Melanesians welcomed us and outdid themselves to show us their dances, their arts and crafts, and their community life.

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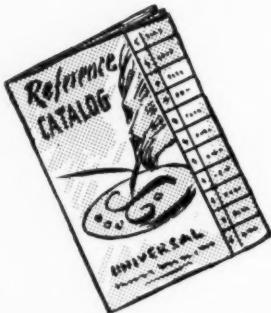


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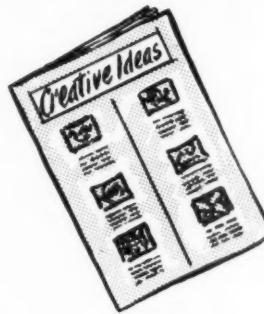
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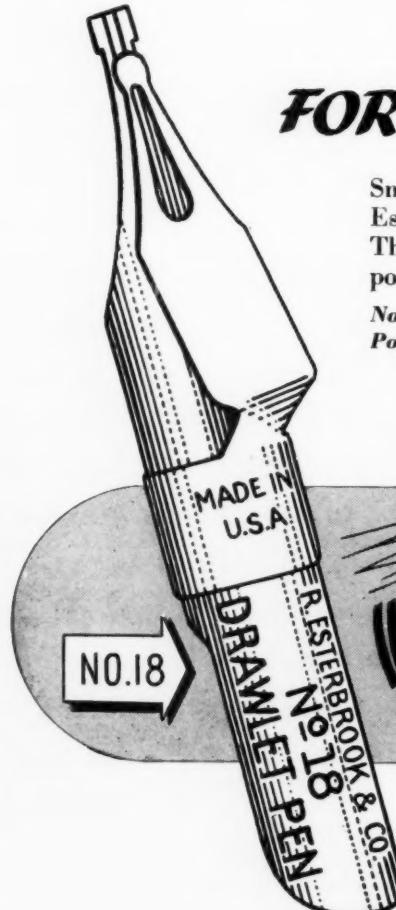
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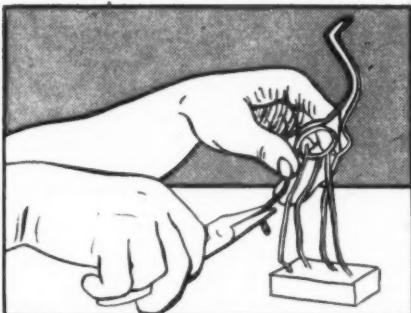
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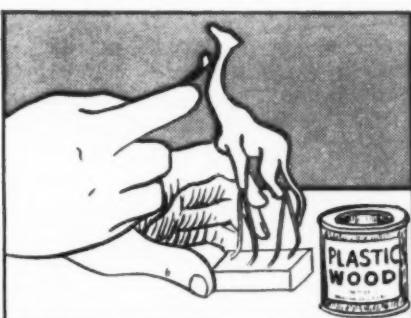
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by Alliston Greene

"SCHOOL ARTS" is published to impart information to art educators on all creative types of arcrafts and to build appreciation for good art values in any walk of life, interest or occupation.

"SCHOOL ARTS" magazine is the original publication for public school art teachers beginning in 1901 in Massachusetts, when the United States Government decreed the addition of Art Education to the curriculum of its nation's schools. Its Editors-in-Chief have been: Henry Turner Bailey, Fred Hamilton Daniels, and the present Editor-in-Chief, Pedro deLemos.

ANNOUNCING MONTHLY SUBJECTS FOR NEXT VOLUME OF SCHOOL ARTS

Volume 46 - September 1946 - June 1947

Inviting Articles and Illustrations from PRIMARY, JUNIOR and ADVANCED SCHOOLS on the various art subjects and their integration in education for use in the following SCHOOL ARTS NUMBERS

SEPTEMBER Mother Asia Artcrafts

The Arts and Crafts, Costumes, Pageantry of Asiatic Countries. Art Travel Descriptions in Asiatic Lands. Classroom Projects Related to Asia

OCTOBER The Year's Holidays

Art Programs, Pageantry, Puppets, Shadow Plays, Holiday Stage Programs. Schoolroom Art Crafts Related to the Holidays

NOVEMBER Creative Design and Decoration

Design, Ornament and Decoration in School Art Education, its Use in School and Home Life. The use of New Materials, in Art Handicrafts

DECEMBER Book Art and Lettering

The Graphic Arts, Illustration and Lettering. School Annuals and School Publications. Lettering and Poster and School Printing

JANUARY Home and Town

Home, School, Town and City Art Projects. Garden, Home and Municipal Planning as School Art Projects. Home Furnishing and Decoration

FEBRUARY Art Material and Equipment

New Art Materials, and New Art Ideas for New Uses of Old Materials. Revived Colonial and Antique Arts and Crafts Methods

MARCH Integration

The Inter-relation of School Arts Subjects to other School Subjects. Schoolroom, Home and Community Art Programs

APRIL European Folk Arts

School Programs Relating to the Folk Arts and Costumes of European Countries. The Arts and Crafts of European Nations. Art Travel Trips in European and Near East Sections

MAY Child Art

All Phases of Teaching Art to Children. Arts and Crafts in the Primary Grades

JUNE Drawing, Painting, Modeling, Print Making

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Material for these subjects should be sent in as soon as possible for SEPTEMBER, OCTOBER and NOVEMBER subjects and at least six months in advance for all other subjects.

Complete name and address should appear on the back of each illustration or example of art work, and return postage to accompany the material if sender expects the material to be returned whether or not accepted for publication. Photographs only preferred of all subjects over 2x3 feet.

NOTE ESPECIALLY: Send all material for use in SCHOOL ARTS for above subjects to Pedro deLemos, Editor, SCHOOL ARTS, P.O. Box 2050, Stanford University, California. Contributors are especially asked to send all requests for information regarding their contributions to the Editor in California and NOT to The Davis Press in Massachusetts. Note that all numbers are assigned each to special subjects. The editors make up each subject six months ahead of its publication appearance. If material is late in arriving, it has to be held for inclusion in the next year's issue, unless the sender especially asks for its return if unused in the current volume.

★ Before formally introducing to you the contents of this March School "Arts," may I intrude with a paragraph from "The Flush of the Dawn," by Henry Turner Bailey; for Spring in all its glory will be upon us 'ere another issue of this magazine comes from the press. As these lines are being written, snow covers the earth in this section after very severe and most uncomfortable weather conditions. Under these circumstances, the following quotation is appropriate:

"Prof. L. H. Bailey, Director of the College of Agriculture, Cornell University . . . said, 'The first thing to teach children in nature study is not to grumble at the weather. The weather is not a human institution and therefore it cannot be improved. If all the energy wasted in talking about the weather could be turned to some useful end, there is no knowing what might be accomplished. I wouldn't give a cent to live in a climate that hadn't spunk enough to get up a first-class storm.' Some of the keenest pleasures of memory are associated with days when we were soaked to the skin in a splendid storm. March is the month of months in which to recall these words and lay them to heart. Nature is at her Spring cleaning, a process calculated to influence about everything and everybody in one way or another. Who was it that said, 'When nature gushes I love to stand by and let her gush?' It must have been in March that Emerson wrote:

'But Nature whistled with all her winds,
Did as she pleased and went her way.'

Those of us who have reached the age when the blood stream is less vigorous, do not enjoy these days of intense cold (our thermometer registered zero at 7:00 a.m. today!), but we do find comfort in anticipation of Spring days to come; and Art teachers with imagination and the correlation spirit will find many occasions to make the drawing lesson interesting as they examine snowflakes, frost on the windowpane, color in the eastern and western sky, beauty in the evergreen woods.

It so happens that in developing the subject of the month—INTEGRATION—our Editor for this number has brought to us a fascinating report of her studies in Mexico during several weeks of her vacation last Summer. Not only art and geography, art and history, art and nature study, but that finer art—that of inter-cultural relations—an understanding of our "foreign" neighbors—is presented with more than ordinary intelligent appreciation.

Therefore, a careful reading of her introductory article on page 218 will reveal as fine an "Introduction" as can be written. "Art knows no geographical boundaries. Art integrates. Art works for social unity." To citizens of other countries, Americans are as "foreign" as they to us. We are but children in the family of nations, with much to learn while we try to teach.

★ To this end, study carefully the next article by Flora C. Park, page 219, "Understanding Another Culture Through Its Arts." This contributor was also of the group which gave so much time in Mexico last Summer, learning the art of this old and cultured neighbor, and bringing home examples of craft work and a better knowledge of its creation.

(Please turn to page 9-a)

School Arts, March 1946



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand *Pedro deLemos* Esther deLemos Morton
ASSOCIATE EDITOR EDITOR-IN-CHIEF ASSOCIATE EDITOR

STANFORD UNIVERSITY CALIFORNIA

The Davis Press, Inc
Worcester · Massachusetts

Publishers
The School Arts Magazine is a monthly periodical, published ten times a year, September to June, and is indexed in the Readers' Guide to Periodical Literature and the Education Index.

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Subscription Rates

United States, \$4.00 a year
Foreign, \$5.00
In Canada \$4.00 through
Subscription Representative
Wm. Dawson, Subscription
Service Limited

70 King St., East, Toronto, 2

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Worcester 8, Massachusetts

Vol. 45 No. 7

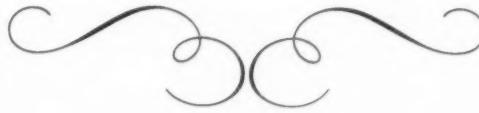
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Edited by JANE REHNSTRAND, Associate Editor

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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SCHOOL ARTS MAGAZINE subscriptions and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER 8, MASSACHUSETTS.

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INTER-



CULTURAL



RELATIONS

JANE REHNSTRAND

We are living in one world. There is no greater need in the world today than for an understanding of our foreign neighbors. This can be achieved by travel and study—study particularly of the arts and crafts of the people as a way of life. Art knows no geographical boundaries. Art integrates. Art works for social unity.

Thirty-three teachers of the United States enrolled in the International School of Art in the summer of 1945 to become better acquainted with our Mexican neighbors. The school was directed by Elma Pratt, internationally known leader in the study and preservation of the folk arts. The aim of the school was to promote understanding and respect for the Mexican people through the study of their arts and crafts. "What a difference between the experience of the tourist who can also witness those processes and your daily deepening knowledge of how those Indian workmen and their families work, live and enjoy themselves, and how, too, the Spanish Mexican is working out racial, economic and social problems."¹

The activities of the group were many and varied—visiting many artists at work in their homes, meeting the people informally in their homes at luncheons, teas, and parties, going to fiestas, visiting factories where crafts were carried on, as well as visiting the art galleries, museums, and cathedrals.

The many stirring dramatic murals by Jose Clemente Orozco at Guadalajarah were studied under the leadership of Carlos Merida, Mexico's great artist and art critic. Sr. Merida also directed the sketching group at Guadalajarah and Taxco. Sketching material! Up and down and all around especially in Patzcuaro and Taxco. The picturesque fisher folk

¹Elma Pratt.

who journey from the island of Janitzio to Patzcuaro in their precarious dugout canoes and the Tarascan Indian women with their twenty-three-yard red woolen skirts were of special interest to the painters.

The members of the school made themselves at home at the famous pottery of Sr. Palaccio at Tlaquepaque where they designed, modeled, and painted pottery. What a thrill to watch the firing of the kiln by night accompanied by the music of the mariachas.

In the evenings native artists and craftsmen demonstrated and worked with the members of the school. Here the group learned to appreciate the Tonala Indian boys' brush work as they painted kerchiefs, scarves, blouses, Christmas cards, plates, and wall panels.

Many trips were made to the homes of the craftsmen where was seen how they lived as well as what they produced. At the weaver's home was seen the manner of taking raw material and transferring it into a beautiful weaving. Visits were made to the homes of the people who made pottery, tin work, lacquer work, piñatas, jewelry, and fiesta fireworks in and about Guadalajarah, Urapan, Patzcuaro, Mexico City, and Taxco.

Everyone in the group made a valuable collection of toys (papier-mâché, clay, and straw), pottery, sculpture, wood carvings, blown glass, and lacquer work to give children in the United States knowledge and appreciation of the arts and crafts of their Mexican neighbors.

Many exciting and thrilling experiences were crowded in the all too few hours of the day and night, each one increasing good will, sincere friendship, tolerance, and respect for the people of Mexico.



UNDERSTANDING ANOTHER CULTURE THROUGH ITS ARTS

The foundation is laid in the Kindergarten-Primary Grades.

FLORA C. PARK

Supervisor of
Kindergarten-
Primary Grades
Pittsburgh
Pennsylvania



There is much in the Mexican native art that is closely akin to the art of little children



IHAVE now entered the Post-war Era, a period we have long been waiting for. One thing we have hoped we could do in this period was to learn to live so that there would be no more war. If we are to do that, one thing we need badly is to understand and appreciate people who are around us, whether they are the same as we are or different. This is nothing new; but we are giving it a new name—Intercultural Education—and are trying to do a more adequate job. The more we know about people, the more we appreciate them. Therefore, a group of us went to Mexico this summer and joined the International School of Art so that we could learn to know our Mexican neighbors better.

We brought back from Mexico samples of pottery, toys, household goods, and other articles which were typical of Mexican life. This material will be valuable to help kindergarten and primary children become familiar with their Mexican neighbors. They are too young in experience to study these neighbors consciously and objectively because Mexico is not part of their community environment. But, if these articles can become part of their environment and they can have an opportunity to appreciate the beauty of them and to realize that there is a technique similar to their own in the way these articles are made, they will have a background which will help them feel more familiar with these neighbors when they do meet them in their everyday life, or when they study about Mexico later. This familiarity is important, and with it we should develop in our children a feeling that the Mexicans have much in common with us. For if we are to lay

the foundation for true intercultural understanding, we must develop an attitude of fellowship with other races and nationalities, not a feeling of strangeness or queerness. If begun early enough, this need not be difficult; for little children are not innately conscious of differences between themselves and these other friends.

There is much in the Mexican native art—which is a primitive art—that is closely akin to the art of little children. Some pieces in the exhibit are such that the children could do the same thing themselves. A pleated parasol bought from a vendor on the street is very childlike and suggestive, also for lampshades for the doll house or Mother's Christmas present. A wooden toy crocodile from the market, made of three sections and jointed together with string, is very amusing when he wiggles as he is pulled, and could be made by children able to use the jig-saw. The stylized flowers and animals the Mexican boys paint on their pottery are very like the decorative flowers and animals our children paint. Their technique in clay modeling is also similar; and many suggestions may be gleaned from the interesting kites, piñatas, and decorations they make from tissue paper. Many Mexican customs, too, are interesting and fun for little children, such as the posada, or Christmas party, with its colorful tissue paper trimmings, its gay piñatas, its confetti-filled eggshells, and the procession to Bethlehem.

Art is a universal and ageless language; so through it little children can begin to share with these neighbors who are different from themselves in many other ways. If they have an early experience in sharing their art ideas, it will give them an enjoyable

(Continued on page 8-a)

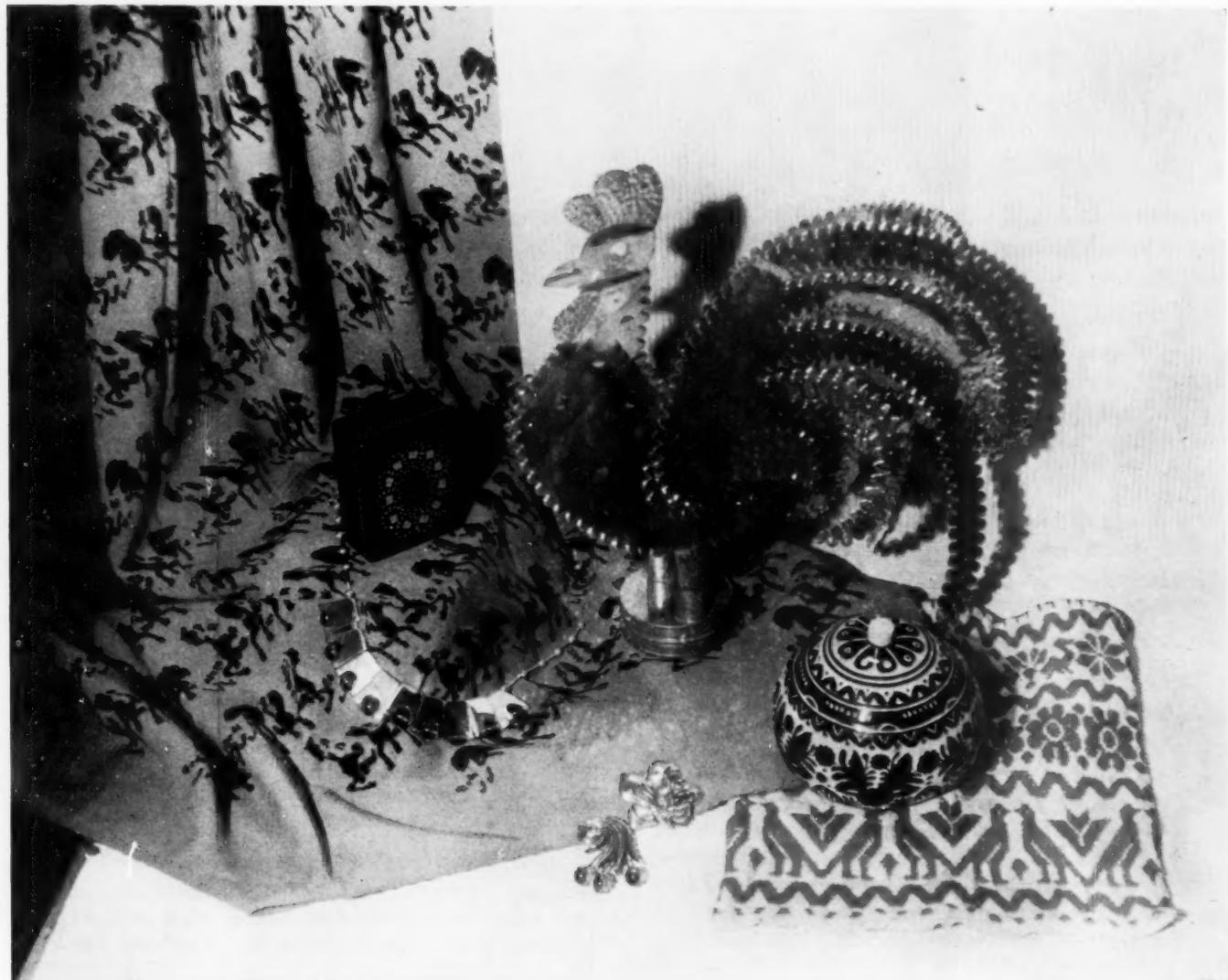
AN INTERCULTURAL APPROACH TO MEXICO



For Intermediate Grades, Junior and Senior High School

A. DOROTHEA ALSTON, Art and Crafts Teacher, Allegheny High School

RUTH M. EBKEN, Supervisor of Art, Pittsburgh, Pennsylvania



Some Mexican art objects are created primarily for commercial purposes. Materials indigenous to the locality are employed, and in the better examples, both form and surface pattern are in keeping with the limitations of the material and the experience of the craftsmen



NMEXICO, the arts have been truly popular arts, growing out of many utilitarian and economic needs. When the Indian craftsmen have been unaffected by commercial influences, their products show this innate love of beauty and feeling for design. Because Mexico is changing rapidly, a real understanding of the people through a study of new influences as well as of Mexican cultural background is necessary. The writers' recent experiences at the International School of Art* have convinced us that Mexico is indeed a land of contrasts and offers end-

less possibilities through which the art teacher can help to establish a background of factual knowledge based on social, economic, and geographic factors. Such a broad factual background helps to create a true understanding of the culture of the people, which in turn is the first and most essential element of good intercultural relations. The teacher's attitude is of prime importance in helping the students understand and appreciate a culture that is different from their own.

The following suggestions for developing an understanding of Mexican culture through the arts of the people form the beginning of a list of activities limited

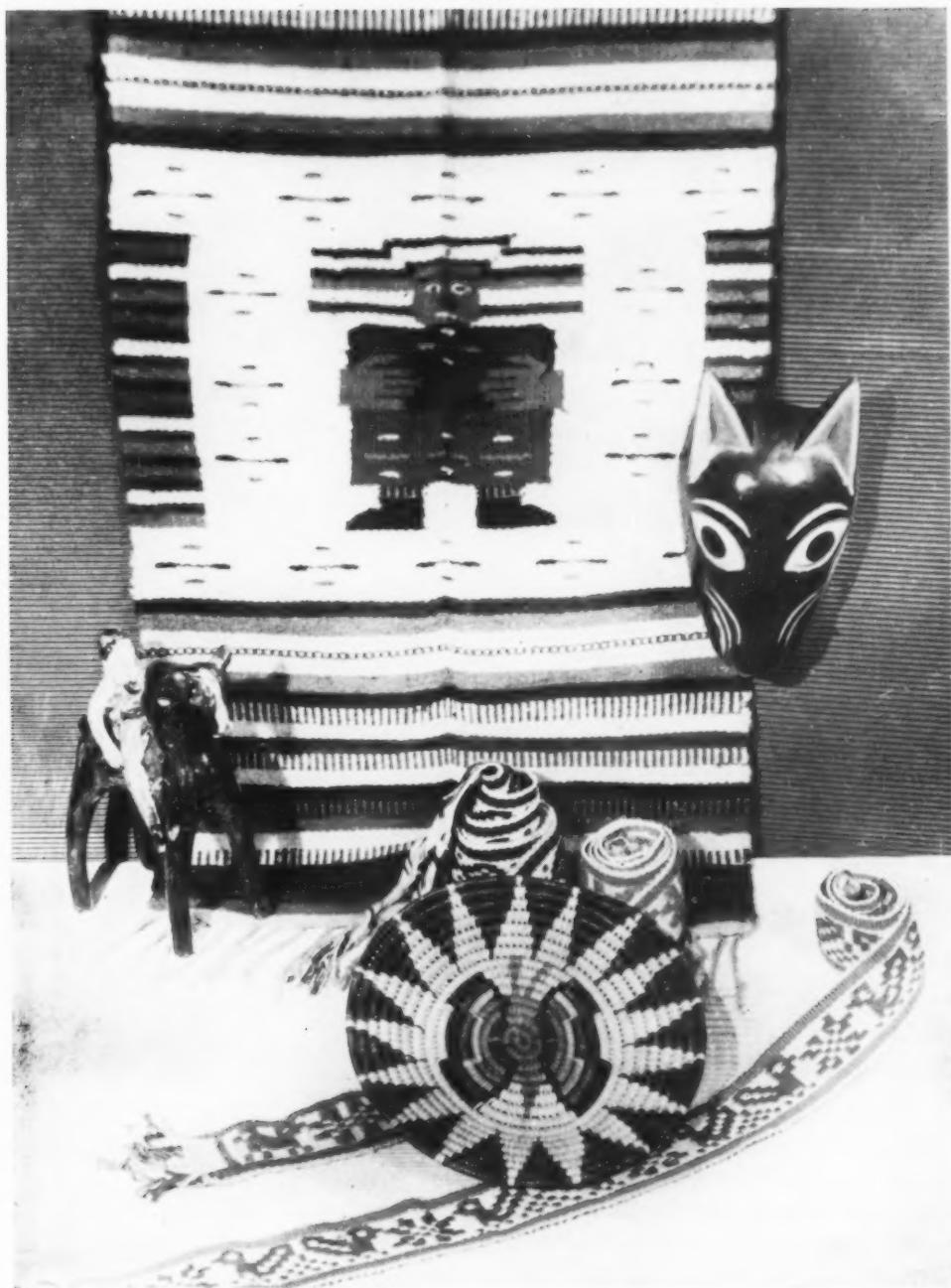
*Under the direction of the Department of Curriculum Study and Research, Pittsburgh teachers have developed a program of intercultural education as a supplement to existing courses of study.

The Frick Educational Commission, recognizing the sound intercultural value of the program offered by Miss Elma Pratt, Director of the International

School of Art, awarded three scholarships for study at the school to members of the teaching staff in Pittsburgh.

The scholarships were awarded to Flora C. Park, Supervisor of Kindergarten-Primary Grades; Dorothea Alston, Arts and Crafts Teacher, Allegheny High School; and Ruth M. Ebken, Supervisor of Art, Pittsburgh, Pa.

Art is a natural part of everyday life in Mexico. The so-called popular arts are utilitarian and reflect the creators' innate love of beauty



only by the imagination, interest, and enthusiasm of the teacher. These ideas can be adapted to most age-grade levels beyond the primary grades.

ART EXCHANGE PROGRAM WITH A MEXICAN SCHOOL

Better results are obtained if the exchange is between schools and with groups of the same age level. The subject matter of particular value and interest for such an exchange will be related to the students' everyday life. On the high school level, the accompanying explanations can be written by the students in the Spanish class and typed in the commercial department.

Certainly a people are their own best interpreters of their way of life. If such a cooperative enterprise is skillfully handled, it is hoped that mutual respect and friendship will be the outgrowth.

SPOT OF BEAUTY IN THE ART ROOM

A place in the art room set aside for the attractive display of articles that combine beauty and usefulness can feature an arrangement of authentic Mexican arts and crafts. Discussions will stimulate interest in the art achievements as well as in the people who create them. If attention is called to both good and bad examples, students will learn to judge individual works instead of accepting generalities.

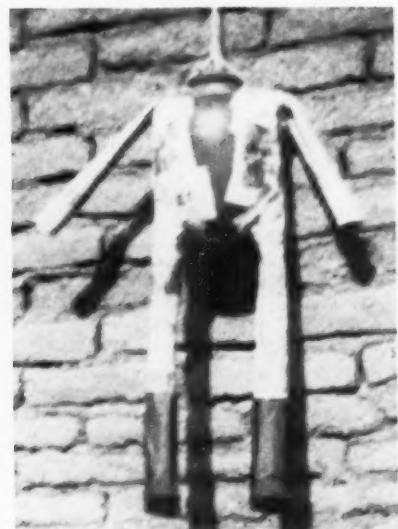
BIRTHDAY CELEBRATION USING A PINATA (See illustration)

Children of all ages will enjoy this Mexican custom. They can prepare for it by making the clay containers with paper decorations and possibly small toys used as gifts. If there are children of Mexican descent in the room or if the class is interested in Mexico, this game will be particularly appropriate.



The completed Piñata ready for "our party"—Celebration for International School of Art in Mexico. The Mexican children live in the home where Piñatas are made by the family

Below: Piñata showing pottery vase and beginning construction



Photos by Elizabeth Castle

The celebration of a birthday, since it is a common experience, is an ideal way to promote friendly relations among all peoples. Successful group participation in the cooperative activities that are a part of the piñata game will serve this same purpose.

ART USED FOR SOCIAL PLANNING

Some Mexican cartoons, posters, and murals illustrate the important part that art has played in the social reconstruction of the country. Many artists, both Mexican and North American, have used art to develop a better understanding of the social needs of their people.

Here is opportunity to show similarities not only in the North American and Mexican cultures, but also in the works of artists who deal with the social scene. In the work that develops it will be logical to call attention to a democratic way of life as well as to practices of discrimination in our own country.

TRAVEL FOLDERS, POSTERS, AND OTHER ADVERTISEMENTS

Probably no one factor can or will do as much in breaking down national barriers between Mexico and the United States as modern transportation, particularly during the post-war era. There are many

ways of encouraging travel to some specific section of Mexico, but, to be of value from the intercultural viewpoint, these advertisements must be based on authentic information.

Mexico, with its varying altitudes and correspondingly different kinds of vegetation, with its rich cultural background and new industrial and social developments, is a country of contrasts, in which may be found a wide variety of ways of life.

MEXICO AS A UNIT OF WORK

Mexican life furnishes a wealth of material for art expression. Some suggestions for subject matter:

Pan-American Highway

Transportation in Mexico

Homes, exterior or interior, in a specific section of Mexico

Community life, including churches and other buildings

Dolls of various construction dressed in authentic clothing

Household arts

Industries, such as glass blowing, leather, lacquer, pottery, silver, tin, weaving, stitchery, toy making, and fireworks

Agriculture and fishing

Whether the art activities are three-dimensional or flat, decorative or illustrative, it is imperative that they be based upon true, up-to-date facts instead of trite or stereotyped ideas. Correct information and clear thinking concerning life in all parts of Mexico along with the idea that difference does not imply inferiority, are of the utmost importance. The Mexican heritage, the socio-economic culture, the topography, and the climate are all influences contributing to a culture different from that in the United States.

MURALS FOR VARIOUS CLASSROOMS

The theme of the mural will be partly determined by its use. The selection and discussion of a subject require careful consideration so that the details will be based upon facts of intercultural value. A successful mural will arouse the curiosity of individuals other than the artists so that they, too, will be inspired to learn more about Mexico.

Attention can be called to the similarity of clothing in all large cities the world over, noting particularly cities in Mexico and the United States. It is also interesting to discover how North American styles have been influenced by Mexican costume. A study of Mexican clothing will include that worn by all classes for all occasions. It is suggested that a conscious effort be made to keep costume information up to date, to avoid the stereotyped, and to understand costume as an outgrowth of specific needs and influences.

MEXICO AS A THEME FOR A YEARBOOK, MAGAZINE, OR NEWSPAPER

Students can devote one issue of any publication to subject matter and illustrations that will create an interest in Mexico. Even though the Mexican population is extremely small or non-existent in a community, such a project will be in keeping with the advancement of world understanding, unity, and peace, if it is developed with intercultural values as an objective.

There is little value in adopting such a theme unless time can be devoted to research and study in the art class or possibly in other subject fields.

MEXICAN ARTISTS

Bulletin board arrangements of printed matter related to Mexican arts and crafts, as well as trips to see exhibits of Mexican art, will stimulate interest in the natural abilities of some of the people, and will acquaint the students with the works and styles of well-known Mexican artists.

An awareness of all Mexican arts and crafts, an understanding of the products as growing out of the

culture, and the ability to recognize the presence of both good and poor work, will furnish proof that human ingenuity is not confined to any particular section of the world.

In addition, a selection of Mexican crafts, painting, or sculpture can be used to illustrate or reinforce certain art qualities that need emphasis. These appreciations will be incorporated in the other art activities, not taught separately. Examples:

- Beauty of line and form—brush work of the Tonala Indian potters
- Space filling—works of Orozco, Rivera, and Siquieros
- Simplicity and directness—sculpture from the pyramids
- Sensitivity of line—works of Merida, Zalce, and Mendez
- Surface decoration—tin work
- Design—embroidery

PAN AMERICAN DAY PROJECT

Projects such as the following can be used in school, in the public library, or elsewhere in the community.

- Puppet show enacting a Mexican folk tale or an original story based on a knowledge of Mexican customs, interests, or work
- Exhibits of Mexican handicrafts followed by appropriate discussions
- Posters developed around Mexican culture as a theme

Here is an opportunity to provide experiences that may have desired emotional reactions as well as to learn more about the Mexican way of life.

It is true that many of the ideas presented are not new, but the emphasis and interpretation may be different. We are convinced that because many erroneous impressions of the country and its people have been circulated, there is a need for accurate information and an understanding of the Mexican culture, as well as for varied experiences to which students will react intelligently.

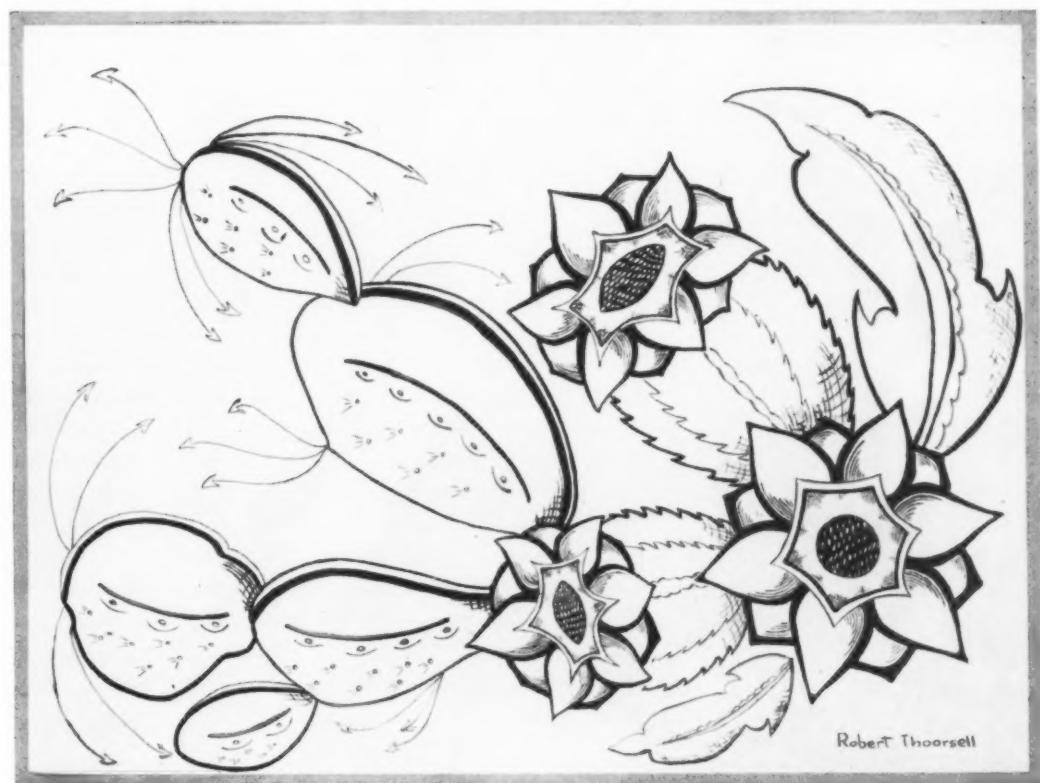
However, it is not advocated that Mexico and Mexican art be given undue emphasis. These suggestions for developing an understanding of a culture through the arts of its people can be adapted to the study of any other culture.

Even though the development of desirable attitudes is the result of efforts in all fields of activity, the very nature and scope of art work make it especially suited for projects that will contribute to a democratic way of life through the encouragement of cooperative activities, clear thinking, and a sympathetic understanding of all peoples.



The members of the International School of Art of the summer of 1945 had the privilege of watching the Tonala Indian boys at the pottery of Tlaquepaque paint designs on pottery and make decorative designs on paper. These floral designs, made by students of the art department of Central High School, Superior, Wisconsin, were inspired by pottery and composition brought from Mexico by Margaret Rehnstrand, Art Teacher

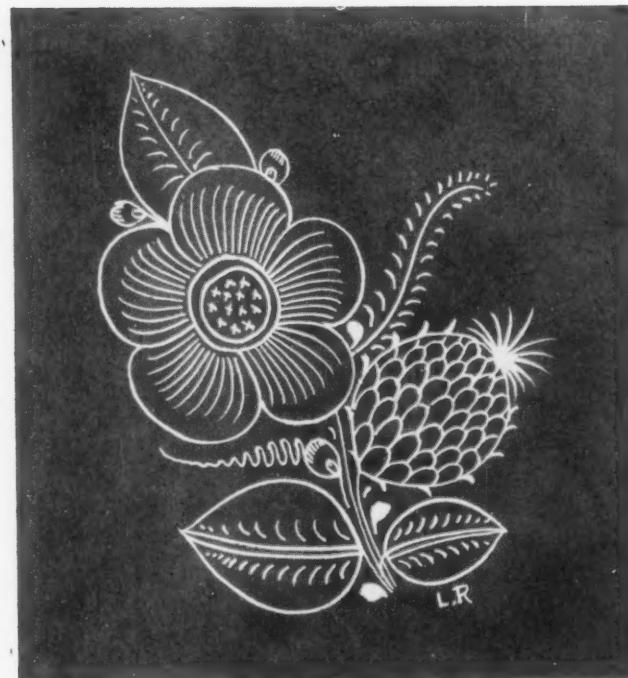
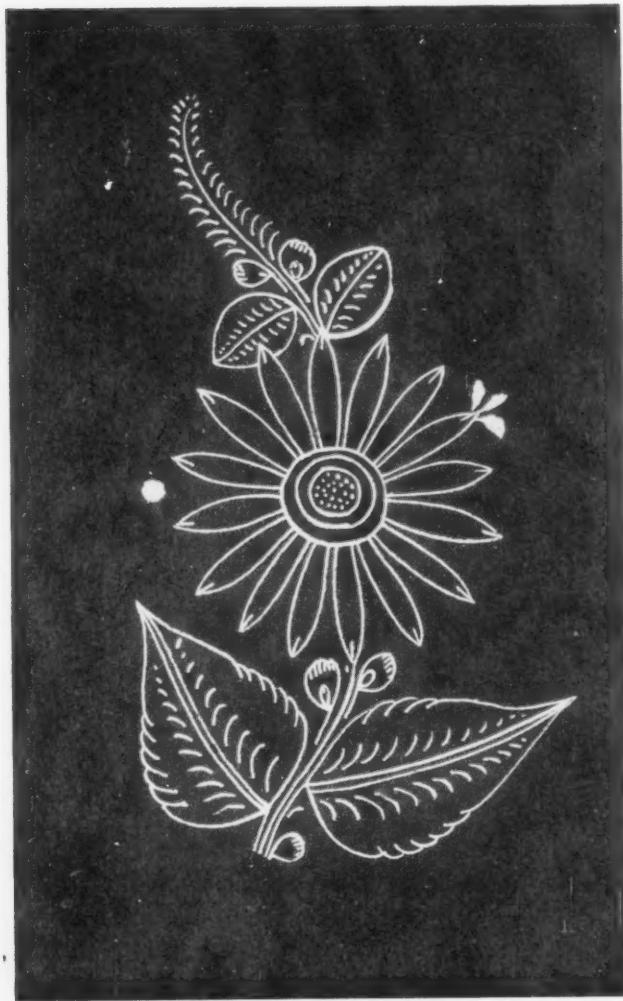




MEXICAN DESIGN with DOG-HAIR BRUSHES!

FLORENCE TITMAN

Art Supervisor, Rutherford, New Jersey



Christmas cards designed by Clemente, Tonala Indian of Tlaquepaque, Mexico

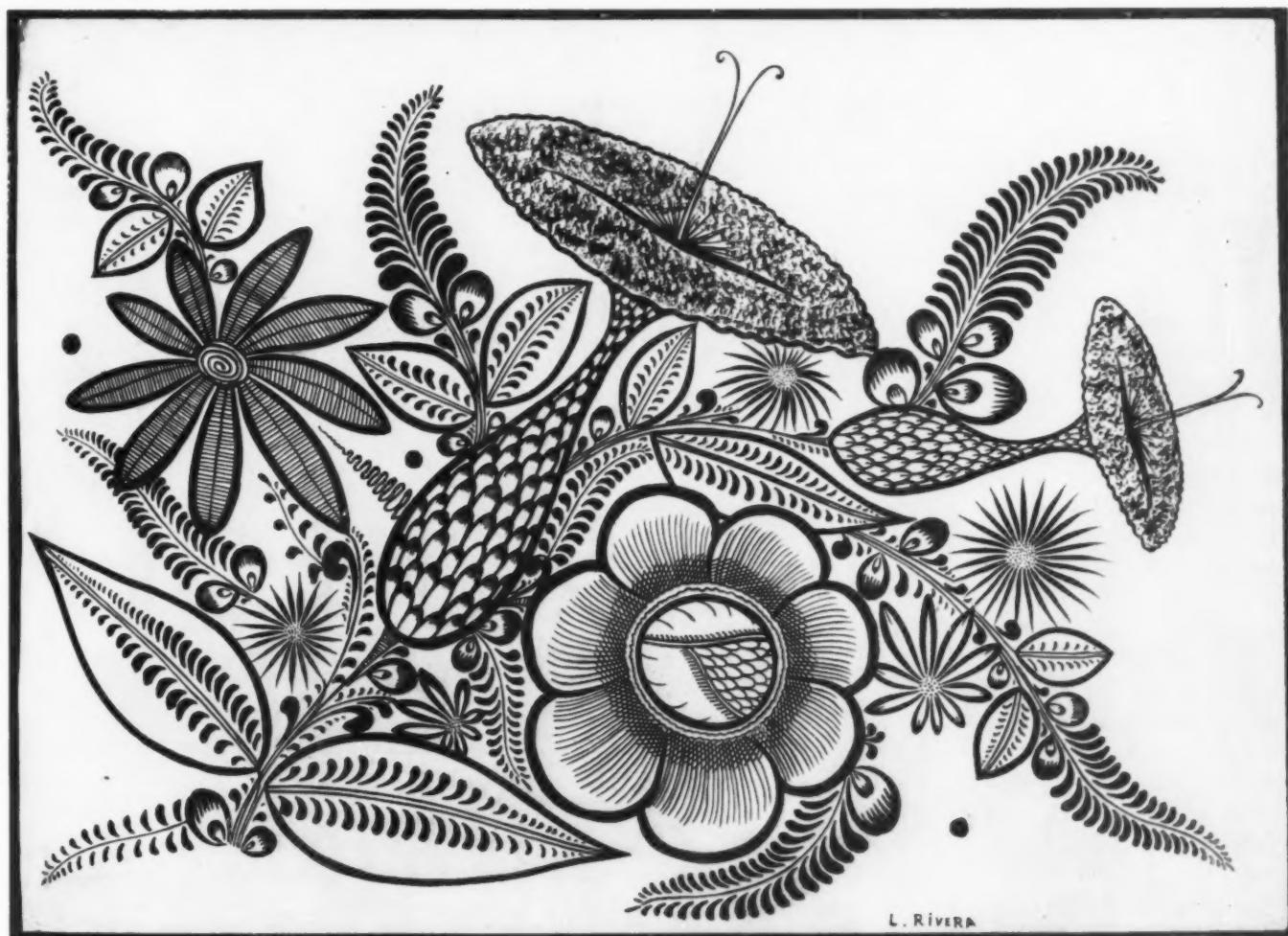
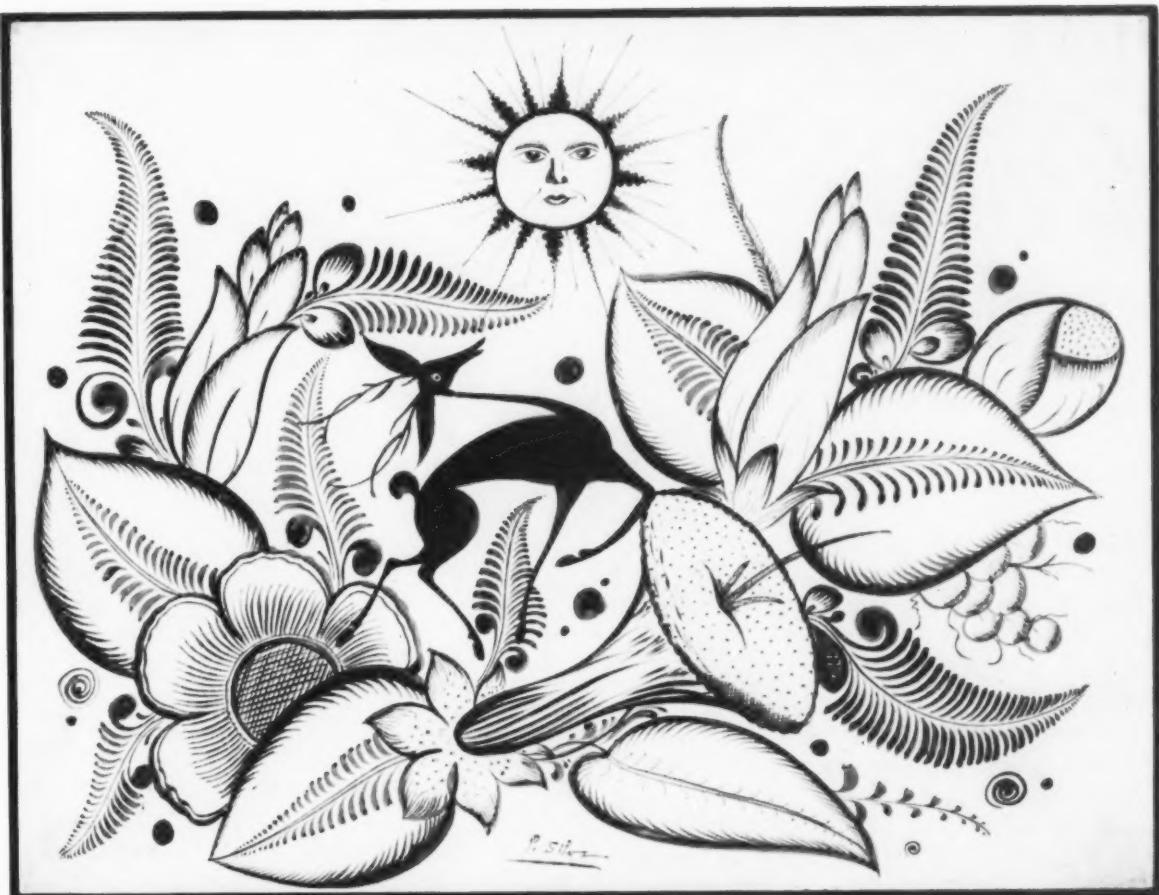


OU have read of cat's-hair brushes or pig's-bristle brushes, but as for you, you say, nothing but the best of camel's-hair brushes will do. Fellow artists, you should try one of Clemente's crudely constructed dog-hair creations, with its fine flexible point.

To me this brush, not unlike the oriental bamboo handled type you have no doubt used, is symbolic of the Mexican Indian's artistry. Born with an innate love for decorative design, a beautiful sense of rhythmic balance, and an ability to "fill space" (to quote Elma Pratt) using natural subjects, stylized in their own way, these patient, skillful artists put us all to shame. With only the crudest of home-mixed clays and glazes and an humble dog-hair brush, what exquisitely lovely designs those Antonios, and even their fifteen-year-old sons produced. We marvelled as we watched them work day by day sitting cross-legged on their straw mats. Then we tried to create designs freely, "working away" from us. It looked easy, but alas, we lacked the proper background, had too many inhibitions, and the wrong great-grandfathers. Few of us could even remotely approach that charming free way of swinging in our designs. It was a humbling experience which we shall never forget. As a result, I am sure many a little Americano in our classes will try to express himself more freely with his machine-made Americano brush, and while trying, will become more appreciative of the creative Mexican designs which we brought home with us on paper, pottery and, yes, even on cloth.

Speaking of cloth, it was an exciting experience for me to teach the Indians how to use oil paint thinned with turpentine, working on sheer material over a big white blotter. Each of us went home the proud possessor of a scarf or blouse with Mexican designs painted on them. Only a hint was necessary, such as "use very little paint on your brush" and those dog-hair brushes were off, guided by the clever fingers of broadly grinning artists. Night after night they came early, after working all day at the pottery, and remained late to fill our orders. We steam-set the colors with a white vinegar and water solution ($\frac{1}{2}$ cup vinegar—2 cups water). My blouse has already successfully survived three launderings, and has been very much praised whenever I proudly wear it. Sometimes I just take it out to admire it, with that far-away look in my eyes which says "Ah, those Mexicans and their dog-hair brushes."



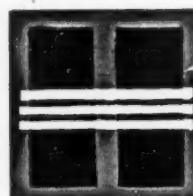


Brush drawings by P. Silva and L. Rivera. Tonala Indian arts of Tlaquepaque pottery village of Mexico

MAR 227
1946

FOLK ART AN INTEGRATING POWER • • •

ELMA PRATT, Director, International School of Art



AS peasant art an up-to-date 1946 contribution to make to a mechanized country such as ours or are we, who love its gay aspect and make of it a veritable Pied Piper, sentimentalizing and emotionalizing its worth?

In my opinion it has a very real value, speaking to the heart and the head in educational, commercial, and personal fields of endeavor.

Czechoslovakia, in the early thirties, officially decided otherwise. She proceeded to renounce her rich heritage in favor of "International Art" so called, but in the end was the loser. Many a Jan left his village to work in a large shoe factory, live in a tiny shoebox-like house, go to night school, play ball, see the latest movies, but work eight to ten hours a day at one small operation. Milo, on the other hand, having achieved his own tailor shop in Prague preferred to return to his small immaculately clean white house with its vivid blue trim on the banks of the wandering Morava, earning less money but thinking himself, among his hundred of deep red and brilliant pink roses, richer than the Count in the castle on the opposite bank. During these same years Poland was proving that a people's folk art forms the basis for the highest and most inspired national art.

I would not urge a form of society that would hold a group of people back merely because some of us find it picturesque, but I could hope for a transitional period with less economic and commerical pressure which would permit a people to utilize their gifts and serve the new order without loss to themselves or the world of their best traditions.

Our traditional art is a mere shadow of itself. But our decisions and taste daily cast the ballot which is affecting other traditional art the world over. Their losses educationally, commercially, and artificially become ours.

Since Europe is so problematic today, let us turn south for our "universal example." Let us examine the life of our Mexican Clementi. Clementi is a Tonala Indian boy of nineteen. He has done the work of a man since he was six or seven. For several years he has been a painter in a large pottery in Tlaquepaque near Guadalajara. All day he sits cross-legged on his petate in a lovely old patio and decorates plates, bowls, etc., free-hand with his self-made dog-hair brushes. Sixty to a hundred a day he can paint, each differing radically from another in color and design. Years have given him absolute control over his brush. Tradition and practice have stored his mind with an infinite variety of forms. In short, the whole Tonala tradition flows through his uncluttered mind—not from it! He would be the last to call himself an artist, so far is he from being self-conscious or possessive. Tennyson's writings and Clementi's un-

enunciated philosophy have much in common. Visit his home and those of his parents and his brothers and sisters. There they are, even the lads and girls of ten, painting those exquisite jars standing three or more feet high, with intricate and delicate flower and bird designs. Their living conditions are the simplest. Only mats on the floor or boards for beds. Tortillas, beans, meat-flavored soups. Milk for the children is almost prohibitive in cost. Yet beauty is pouring forth into our lives from their minds and hearts. What do we do about it—this creative genius of a people's art? Are we so remote from that responsibility? This family and many others are feeding into the large potteries which are owned and operated, not by potters or artists but by business men. These latter are in direct contact with the New York and San Francisco buyer who thinks he is representing you and me—the buying public. The owner feels obliged to accept the order, good or bad, to keep his profits on the increase and his men at work. It is now that our pressure, our tempo, our taste begins to undermine Clementi's work. I see him painting designs which no longer achieve his highest artistic ideals. Thinned out, frail ghosts of their former selves, they meet the buyer's demands. I see hundreds of plaid designs being painted daily which require ample skill but no artistic or creative ability. Still more undermining to fine old Mexican art is the eternal tourist's cry for "something typically Mexican." Shattered and crushed lie the fine old traditions while donkeys, serapa-clad figures under the cactus, employ Clementi's brush. Perhaps given another cycle of children our teachers can weed out the belief that subject matter is art.

Just here let us consider how this has reacted on our "integration," our "good friendship" efforts. Already we hear in the States, "We are tired of Mexican art." It is so crude or it is this or that. My hope is that before its art is too diluted, the public in the States can see the best the Mexican Indian craftsman can produce. Not so many districts remain now where their creative talent is utilized. In many pottery centers they are already using perforated patterns which utterly divorce creative demands. The Indian cannot be blamed. He has no direct contact with the buyer, nor can you expect more of the Mexican exporter, a business man who daily sends over the border one thousand beautifully made harachis—with an Indian's head burned on the toe!

How splendid if even in a few districts these gifted potter-painters and other craftsmen could be freed of commercial pressure and in some cases exploitation and enabled to do their best without risking their livelihood. The younger generation would automatically benefit by what would be virtually a trade-school. Since the department of the Mexican govern-

ment is of necessity occupied with the enormous problem of "saving the land," we can look (with some degree of hope) to our own State Department's office of Inter-American relations to interest itself in and aid in such a "save the artist" project. What a thrilling integration problem!

Bill Sprattling has proved, in the field of silver, that the foregoing can be accomplished. His new and beautiful factory is manned by several hundred master silversmiths and their assistants. Many go out from his studios and workshops to design and make their own wares. Cheap workmanship and inferior designs are on the market but competition is so great now that it keeps up the demand for better quality and workmanship.

Senora Castillano in her weaving studio has shown the possibility of taking a native technique and creating a product suitable for the most streamlined homes and public places. Here, however, it is the technique rather than the design which is being concerned. This is true of other crafts.

Senor Brena in Oaxaca is doing an outstanding piece of work in the weaving field, using fast color, and supplying splendid working conditions for his men. They have their own union of which he is a member. They have classes after work and he is planning to build houses for them nearby the factory. Unfortunately he is working in a district which has lost almost all of its creative ability and traditional design. More work to recapture it will be necessary both in the field of weaving and pottery. Such an instance only emphasizes more the grave danger for Clementis and Antonios and Pablos.

The conservation and encouragement of the creative and inventive genius of simple people is constantly on my mind and conscience as any American deeply interested in "integration," in helpfulness, and mutual give and take.

I would not wish to be misunderstood and have it thought that I am concerned lest not enough "things" will be created. There always will be. Our machines will see to that. It is the loss that would result to the world if Clementi and all of his companions in art—the expert artists, the craftsmen the world over ceased, and he and they became cogs in the great wheel of a thoroughly mechanized world. How can their ability, which claims my utmost respect and enthusiasm, be preserved long enough to be diverted into our streams of education and commerce?

First, in the field of education, what has the illiterate craftsman to offer us? First of all, one of the most reliable approaches to life (we grant that is education, do we not?) possible. Not presented with a world of readymade toys, our children would have to turn more and more to their own ingenuity, become more friendly with the materials in their environment, which could serve their purpose as objects of pleasure and usefulness. With little money primitives turn with infinite ingenuity, with the spirit of cooperation, understanding, and experimentation to the resources near at hand—beans, straw, bamboo,

paper, sugarcane, clay, palm, cactus, wood, and cornhusks. Even as I write this, I am in the midst of a whole week of festivities way down the Isthmus of Mexico. Days and nights made gay with processions and dances. In this district there is the most elaborate and most brilliant woman's costume in all of Mexico. A huge hand-painted gourd some twenty inches across and filled with flowers, confetti, fruit, or toys adds a striking note. To "trail" an evening calenda is to feel a part of a living drama. Through dark streets lined with adobe houses move musicians with leaf bedecked hats, following are children carrying sugarcane stocks decorated with tissue paper flowers, which wave and dance mid the lighted tissue paper lanterns on bamboo sticks. Small boys dart here and there sending rockets of fire into the enveloping darkness. The Plaza is filled with stalls selling an infinite variety of foods and small objects such as tiny, gayly painted clay birds, small boxes stained brilliant cerise and lemon yellow. Gay little hand-cut and painted flags are stuck into the baskets of pan dulce fruit. Other more elaborate events are ahead. It is the *attitude* they maintain toward the materials they handle which so interests me. Herbs done in neat little bundles and laid side by side, orderly little piles of tiny green and red peppers attest to that attitude.

Although tradition points the way and defines the borders yet there is ample opportunity for exploration. That again should be a part of childhood. Every child is a born explorer. His is a world full of adventures. We must not rob him of the field of conquest, discovery, achievement, by giving him his amusement readymade, the result of mature invention. To be sure, the environment of the simple craft is not new to him, but his attitude towards it is ever new if he is allowed to be creative. In our world the parent or teacher takes the place of the guiding hand of tradition, which disciplines, directs, and holds in check the chaotic instincts of the child. Then control, awakened imagination, resourcefulness will merge naturally and gently into the complex demands of adult life.

In the minds of some of our foremost educators, the word discipline is associated with something undesirable, restraining, thwarting in a child's life. A director of one of the largest museums recently took exception to its use until I explained that it was associated in my mind with the limitations put upon us by the materials themselves. The potter learns to obey the conditions put upon him by the clay before he can command it. Wood dictates its terms. A child will learn exactness and precision, and the necessity for respect for demands outside himself. His reward for acceding and conceding to conditions put upon him will result in greater power to express. Resentment will recede and willingness and eagerness will supplant it. A teacher or parent represents an imposed personal authority which meets often with irritations and disobedience. This cannot be with materials, without failure. The child soon learns.

All this one can learn sitting in the sunshine of a

Mexican patio. To emphasize that thought of transition from childhood occupations to the work of an adult, let me say that I have seen how Clementi and Antonio's fifteen-year-old son, all of whom had been servants, then masters of their materials, tools, and talents turned from painting plates to painting furniture, large textile designs, and huge murals, with superb power. The fact that our children will work in the world's finest laboratories and amid the most modern of machines and equipments does not belittle, but illuminates the lesson as lived by our friends to the south. So it would seem that the more contacts, the more integration of ideas, the stronger might become the platform of our child's education. Qualities, tastes, and attitudes will be gradually diverted into the complicated fields of aviation, architecture, surgery, engineering, etc.

Commercially, we have always drawn upon traditional art. One country after another has passed in review on Fifth Avenue. Today, styles from Bali, tomorrow inspired by Hungary, etc. Only Tyrol has really stayed, due to a number of attending circumstances—its practicalness, its fitness to our lives, and the presence of a man who was, so to speak, the "tradition."

Mexican art comes and goes on our market. The cheap brown cooking ware in the five-and-ten-cent stores. They are good in their place, but not suitable for the average home. That is not, as we said above, the fault of the native craftsman. He can produce exquisite things, given direction, opportunity, and cooperation. Our system of buying tends to thin out his finest productions rather than enrich them. We ourselves are going through a period of elimination and simplification akin to that of the mission furniture period. Such a period was at its peak in Vienna in 1930. It emerged and followed the lead of Lorenze and others in the departure from geometrical design into the realm of more graceful nature. Cizek held that no people remain satisfied long with abstract design. Stylization, yes. There are many signs pointing to the fact that we must retrace the footsteps of Austria. This may have grave effects upon Clementis and Antonios. Let us tread gently among their traditions. They may be of more use to us after this process of simplifying our own tastes.

With discretion, good judgment, encouraging, and active interest, no antagonism, but mutual good should result between these two apparently conflicting worlds. Rapid means of reproduction should in many cases create a greater demand for skill and talent. Increased opportunities for Mexican craftsmen should mean more beautiful things poured into our surroundings, enriching our mass production as a rare handiwork has always done, elevating the taste of the general consumer to the appreciation and enjoyment of the individual and unusual.

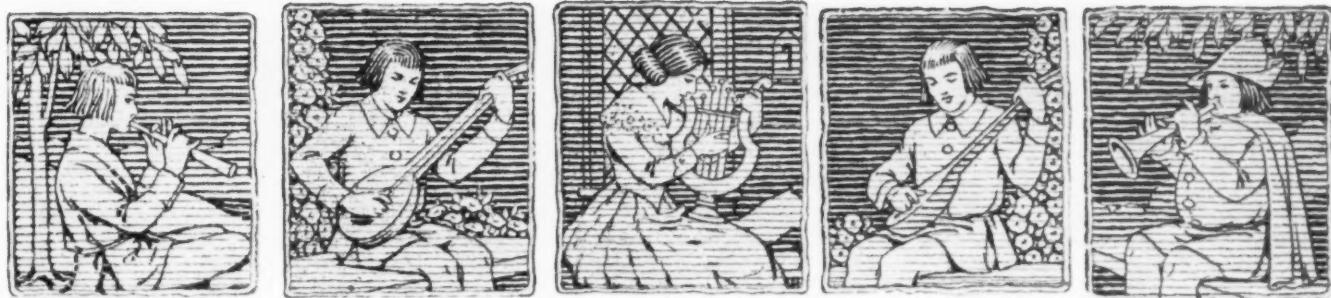
In the field of personal endeavor, this increased appreciation of the strong, virile work of the craftsman has never failed to awaken the slumbering artist in countless individuals. The machine is a tool and

awaits as does the brush the touch of creative authority. It is a challenge to every art teacher to preserve that confidence of childhood and let it blossom forth in the adult. Then we hear fewer "I can't even draw a straight line." There would be less fear of the appellation "art" which has so wrongly been translated into "picture form" in the minds of many. This is especially necessary for the support of our own native creation since we have broken and squandered mostly our own fine old techniques and traditions.

Once the damage has been done and the machine has crushed the old techniques, a creative impulse, and the authority of tradition—when the individual approach has given place to patterns—we go back like trapped animals, darting here and there to catch gleams of an almost extinguished art in some corner, off the road of the trampling machine. Old fashioned! The world has moved on! But has it? There are many of us who move in and out of the highways, not always geographical ones, who can testify to the still living and increasing urge on the part of countless individuals, to add that elusive thing, self expression, to something for the enriching of his environment. It might be a surprise to those who think that we have been totally captured and subjugated to the machine to learn through county and state fairs, through needlecraft guilds, hobby clubs, art associations, etc., what a thirst there is for self-expression. But almost universally is evidenced that big gap between, let us say as an example, the fine old quilts and the frail modern ones, frail both in design and color. Courage to create original design as well as the appreciation of the fine old masterpieces has been lost to the habit of "pattern using." But let us grasp eagerly the opportunity to enjoy, patronize, and encourage the still unbroken threads of the living art of our neighbors. Let their genius stimulate and lighten the way. Let it convince us that every child and adult has a world of simple raw materials at hand from which to bring beauty and enjoyment.

I cannot close without giving an answer to a well-made question, "Why, if folk art is so potent in the life of a nation, haven't we profited more by the citizens who were once art producing members of a group in another land?" My answer would be, "Because we have not harvested his rare gifts. We have invariably turned his attention from his supporting tradition and his respect for it, to cut plush furniture in the American way so that he faltered, stumbled, and became artistically inarticulate."

To be honest, I must admit that "reason" was not the motivating force for the creation of my "movable" schools in some twelve countries, where handwork has supplied a strong basis for national art. It was the pageantry, the color, the music, the swirl of the dances. I was thrilled, absorbed by it. Someone must share it with me! I have now witnessed the worth of it in the lives of those "integrating" with me. The process of filtration does not stop with one art but involves very definitely the inclusive *art of living*.



THE ART OF THE MUSICAL INSTRUMENT

ELIZABETH FREMBLING, Palo Alto, California

Photographs from Three Lions, New York



HERE is a tendency, in the world of fine arts, to think of music and art as two separate and distinct mediums of expression, completely devoid of one another. However, this conception is entirely false, for fundamentally their effects on humanity and general relationships to life are the same, even though one appeals to the eye and the other to the ear. Even with this difference, it is to be remembered that both deal with harmony and beauty.

The interrelationship of the two arts have also aided in their growth and development aesthetically. Great masterpieces of art have inspired composers of music to write beautiful compositions. The designer of the musical instrument has turned to art for an understanding of ornament, so that he might decorate his instrument more beautifully and gracefully.

Art, on the other hand, has used these instruments as models in paintings. Gratefully, art has made a permanent record of the evolution of the design of musical instruments.

Music grew out of an instinctive desire to express one's self. Primitive man did not have elaborate, beautiful instruments, but simple though they were in design and decoration, he did have music. Simple drums, flutes, and harps, were his instruments and out of a desire to preserve that which he loved so well, developed artistic beauty of design and decoration of his instruments.

Among the natives who inhabit Africa, the interior of the Latin-American countries, and the more remote islands of the Pacific Ocean, there are still many simple musical instruments in use today. Simplicity in this case does not refer to their design or range of tone, but rather to their manufacture. Hand-carved from materials most easily obtainable, they are often elaborately decorated. Great skill is required in their manipulation and playing.

The Sumerians possess a sensitive nature toward music. A glance at a list of the musical instruments, which they have developed, shows the make-up of a well rounded orchestra. Their instruments include the lyre, harps, both large and small, trumpet, flute, drums, cymbals, and tambourine. So devoted are the Sumerians to their music, its preservation and further development, that separate chambers are set aside in the temples as studios. Here the priestesses teach young girls, who want to adopt music as their profession, how to play the instrument of their choice.

The Ethiopian, like the Sumerian, finds music hath charm. Thus he is found, carrying on his everyday

life, as well as his religious rites, to the quaint music of his primitive instruments. Not far removed from the tone and design of the instruments which his forefathers designed and played, they are interesting and reflect the thought and care which the native who made them put into their construction.

Their Coptic priests, while chanting the religious service, dance before the church or around it, to the accompaniment of drums, just as the rites were performed by the Jews of long ago. These drums are beaten with the flat of the hand and at the same time, small brass sistra's were shaken to provide accent for the monotonous thumping of the drums.

Nor does the Ethiopian reserve his music for religious rites alone, for he carries on his everyday tasks to rhythm. As in the world which we know, it is a source of great pleasure to the Ethiopian to relax to the strains of his favorite composition, played by a popular orchestra.

The instruments range from single horsehair stringed instruments, which are bowed, to large harps, which produce the more pleasant notes. Among the wind instruments are long pipes of bamboo and animal horns, which gifted musicians play with ease. Of course, the inevitable drum of the native tribes provides the cadence and Ethiopia also possesses a well rounded orchestra.

In the mandate of Cameroun, a province of Africa, music is an important, serious part of their everyday life. So highly regarded is this art, that the ability to play a musical instrument and hold a high ranking position in the Sultan's court is passed on from father to son.

There are a great many different types of primitive musical instruments, with a great range in variety of tone, to be found in this area. Double trumpets, the two ends of which are covered and uncovered by the two palms of the musician's hands, to vary the note and volume, drums, harps, and mandolins, are among the most important instruments found in Cameroun. Seed-rattles are also a favorite musical instrument with the natives. Some gourds are made with the seeds inside, while others have the seeds strung on the outside.

It is still a prevalent practice, in this area, to use the drum as a means of communication between villages, as well as a musical instrument. Messages may be sent great distances, by this effective means of communication. The secret of the code is carefully guarded.

As a means of showing that even our modern symphony orchestras had such a colorful and experimental beginning, the foregoing was related. Also to illustrate that, while the production of musical

instruments today is done by large factories, there are still those people in some parts of the world, who construct instruments with their hands, out of whatever materials are at their disposal. It does not take a carefully constructed, beautifully and highly polished brass horn to make music. A seashell and an understanding and love for music will produce the same effective results.

The modern orchestra has a very important role to play in our world of entertainment. Once a luxury, enjoyed by a select few, in a palace by only the people of wealth and distinction, or later in concert halls by people who could afford the price of admission, music found a limited audience. Today, music can be enjoyed and appreciated by all who wish to listen and understand it. The radio has brought the symphony concerts into the home. Motion pictures have utilized great music to give mood and atmosphere to a scene. The dance has used all the various forms of music. Dramatic plays were set to music, and thus the opera was born.

There are four main divisions of the orchestra, namely: (1) wood-wind, typified in the flute; (2) brass, such as the horn; (3) string instruments, evolved from the harp; and (4) the instruments of percussion, exemplified by the drum. To understand the evolution of the design of the musical instrument, it is necessary to study each instrument and the part it plays in the whole of the orchestra. It is also necessary to know why it survived its primitive state and was further developed and decorated while other instruments were forgotten.

The wood-wind family is made up of the flute, piccolo, oboe, clarinet, saxophone, and bassoon. It is believed that the flute is the most ancient and primitive form of this instrument. Records have been found of its use by the early Egyptians, Assyrians, and Orientals. When it became a part of the life of Greece, it was associated with the god Pan. Since that time it has been connected with the pastoral character of music.

In the orchestras of today, the modern form of the flute has assumed the position of the soprano part of the wood-wind section. The instrument is constructed of ebonite, with silver and gold fittings. Often it is made from cocuswood. Theobald Boehm, in the middle of the nineteenth century, made important mechanical improvements in the modern flute. Due to these improvements, it now yields to no other wind instrument in flexibility, for it is capable of skillful renditions of intricate passage work.

The flute is still a favorite type of instrument for the natives of islands and South America, to make and play.

In the South Seas, the chief of the Ouia Valley entertains and preserves the tales of his ancestors on a bamboo flute, which he blows with his nose. Crude and monotonous as the tune is, it tells the folk tales of Creation, cannibalism, and tribal wars, as well as a fascinating, interpreted spirit of the jungle night.

The Quichua Indian of South America plays his flute-like instrument, which still resembles the Pipes of Pan in design. Ever mindful of his drab existence and uneventful life, he reflects this mournful attitude in the tunes he plays.

Another modern-day flute is the piccolo-flute, simply called piccolo. It is in construction a small sized flute, but it produces tones an octave higher and shriller than the flute proper.

The oboe is a double reed instrument of the wood-wind section. With the growth of the orchestra, it has increased in importance. While the composer Handel wrote six concertos for the oboe, almost all the other

masters have turned to this instrument for incidental solo work.

A conical tube of ebonite or rosewood, the oboe is two feet long. The end terminates in a small bell. Its tone is reedy and plaintive, not limpid as in the case of the flute.

An alto oboe, which is commonly known as an English horn, has a confusing name, for this instrument has no relationship to the horn and is not English. A little larger than the oboe, the English horn, nevertheless, has the same general characteristics.

The clarinet is a single reed, wood instrument, developed from the more ancient shawm or chalumeau. While other mechanical improvements have been made from time to time, its general characteristics of construction was established by Gustav Denner in 1690. It is a cylindrical wooden tube, about two feet long, which terminates in a bell at one end and a single-reed mouthpiece at the other. The tube proper has thirteen holes which are opened and closed by means of keys and five holes which are manipulated directly by the player's fingers.

Mozart was the first noted composer to see the possibilities of the clarinet in the orchestra. To prove its importance, he made consistent use of it in his scores. He accomplished his goal and, since that time, the clarinet has been an indispensable member of every orchestra.

In Italy, the bassoon had been known as the fagotto or literally, a bundle of sticks. However, to relate it with the phagotus which had been invented by the canon of Ferrara, Afranio, in 1540, is a gross mistake. The bassoon is more directly a descendant of the sixteenth-century bass-pommer. It came into general use in the seventeenth-century and has become increasingly popular.

Reference to the "loud bassoon" in the "Rhyme of the Ancient Mariner," is also erroneous, for its tonal quality is more guttural than strident.

The saxophone is the only one of the wood-wind section which is of fairly recent origin. It was a Belgian maker of musical instruments, Adolphe Sax, who invented this instrument in 1840. While there are seven members of the saxophone family, only five are used extensively.

The lur, or horn of Norway, is a quaint horn, made of birchbark wound around a hollow wooden stick. However, while simple tunes can be played on this instrument, its general use was to signal from one mountain pasture to another, or to call in cattle.

It was from such a beginning that the horn came into being. An object for practical purposes, with the passing of time it has developed into a more musical, artistic instrument.

Horns first appeared as members of an orchestra in 1639. The origin of the horn, which is the father of the brass family, is lost in antiquity. It is supposed that its origin was inspired by the horns of animals, or the large conch.

Nor have such horns disappeared from use. In the South Sea Island of Palau, the chief calls the men to a meeting of the council with blasts on a triton horn. He uses the same kind of conch trumpet as did the sea demi-god of legend, who blew a similar horn to calm or raise the waves.

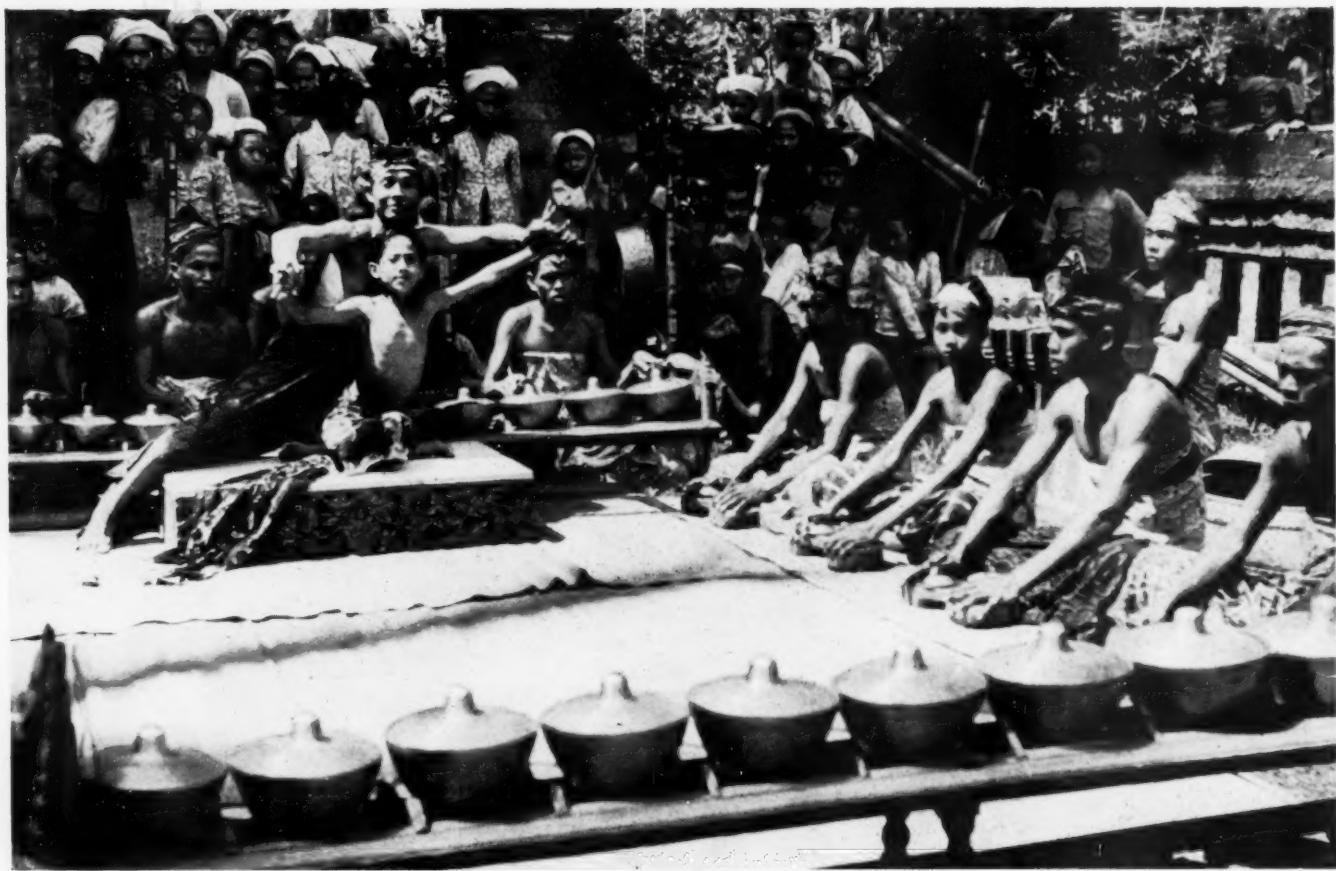
In Jerusalem today, the Jews use a sacred horn called a shofar, not as a musical instrument, however, but as a signal for danger. Made of a ram's horn, it is the same type of instrument which the priests blew when the "walls of Jericho came a-tumbling down."

England also has her ancient horn which she still uses. A "wild moo of deep and dismal melancholy"



The natives of the Dutch East Indies take great pride in the design and construction of their musical instruments which are an important part of their beautiful dances and rituals

This hollow log, with a slit is used as a communal gong and can be heard over the entire community. A stick is put within it, when a call is to be sounded, and as the log is turned around it produces a glorious tone



Balinese and Javanese use unique sound instruments for varying effects. Here we see them with brass and reed, and friction instruments, all beautifully shaped. The instruments in the foreground are "ryongs," the ones at the right are "chang-changs"



This Javanese musician plays his two-stringed artistic instrument, which is made of ebony and ivory over a parchment-covered sound box



A singing "travelling troubadour" in India plays upon his unique fiddle as he roams the hilly countryside



A Caucasian mountain musician with a simplified stringed instrument evidently accompanying his playing with an enthusiastic voice



This hand-made instrument of Switzerland is able to produce tones comparable to those of the ancient lutes



The Arab improvisor musician is always surrounded by a throng of intent listeners as he plays and sings his songs of love, history or local events

A flute player from the Guatemala Indian village of Chichicastenango, Guatemala, one of the picturesque villages of the country



Flute player and marimba player of Guatemala using the old-time type of "gourd-marimba" formerly the type generally used, but now largely replaced by the modern sound-box type





Guatemala Indians are skilled with either their primitive native musical instruments or with more modern types

A musician of Ecuador plays his "rondador" while his wife is affected by "memories" of other days, produced by his lyric notes





A Dutch duet with "horn" and "lute" by the Dutch painter Molenaer records style of costume and type of musical instruments



"The Guitar Player," a Flemish-French painting pictures the simpler type of lute design



The lute in type changed in time, and developed into the guitar, now popular in Spain, and also the mandolin, very popular during the "nineties" in the United States. From a Godey print of 1819



"Lady with a Guitar,"
by Jan van Bronckhorst, Dutch painter

is sounded by the Ripon hornblower for the "setting of the watch."* This ceremony dates from the days of Alfred the Great. So accurate is the time for the custom that one may set watches to the haunting tune of the sad notes.

Turning to the horns of the modern orchestras, the trumpet assumes the role of the soprano part of the brass-wind instruments. Its antiquity is established through its frequent mention in the Bible. The Ancient Chinese were known to have made use of this instrument also.

The physical make-up of the trumpet varies from the design of the wood-wind group in that the conical tube was bent back on itself. As in the case of the aforementioned wind instruments, the end terminates in a bell, from whence the tone issues. There are three valves for the musician to manipulate to vary the tonal quality.

A direct descendant of the trumpet is the bugle, designed primarily for use in military bands.

The French horn is not to be confused with the English horn. Without a doubt, it is the most versatile of the brass-wind section. While it is less powerful than the trombone, it has a tone of considerable volume when played forte and because of its "F"-crook, it is a transposing instrument.

It is a coiled brass tube, a little over seven feet in length, which terminates in a bell. The "F"-crook is an additional length of tubing, which is fitted onto the brass tube proper and enables the horn to be a transposing instrument.

An indispensable part of the brass choir of the modern orchestra is the trombone. It, too, is an instrument of great antiquity. The derivation of its name in various languages provides an interesting side-note. In England, it was known as a sackbut, from the Spanish word *sacabuche*, meaning a draw tube. Germany called it a *posaune*. However, it was from the Italian word that we derived our modern American name. The Italians combined two words to name this instrument, namely: *tromba*-trumpet, with the suffix *one*—large, and thus we have the description large trumpet for a name.

In design and construction, it too was a brass tube, nine feet long, which was bent back twice on itself. At one end was a mouthpiece, at the other the familiar bell, from whence the tone issues. The middle section of the tube is made up of two parts. One part is made to slide into the other so that the length of the air-column is changed and the vibrating causes a variation in pitch.

Richard Wagner was the composer responsible for the tuba being placed in the orchestra. A large brass instrument which provides the bass in the modern orchestra, it is also a valuable instrument, when its power is used with discretion. Its evolution may be traced from the eighteenth century serpent trumpet, through the ophicleide of the nineteenth century.

Another wind instrument, which is not included in the modern orchestra, but has had a long and fascinating history, is the bagpipe. Today, one is apt to think of the bagpipe as an exclusive heritage of Scotland, but the Ancient Persians are known to have played this unusual musical instrument. From there it was carried to Greece, and thence to Rome. When the Roman went to conquer, he carried it with him to Breton and from there it spread to the Germans, Calabrians, and Celts. Many and varied are the uses of the bagpipes notes. Historically, it is a call to war, an inspiration for chivalry, and a desire for love.

*National Geographic, June 1937, page 801.

The Italian and Czechoslovakian bagpipe differs from that of Scotland and Ireland in the way in which it must be manipulated to produce the musical note. The former blows air into the bag and then squeezes the bag with his elbow against his body. This regulates the pressure of the air that rushes through the pipes, as he plays the tunes with his fingers on the smaller horns.

On the other hand, the Scottish bagpiper blows air into the bag and the air constantly escapes through the fixed-toned bass and tenor drones at the top. The tune is carried by the many-toned melody pipe below. Here, the musician changes the tone from one range or pitch to another, by warbling the air intake.

Stringed instruments are also of ancient origin. The harp was found in Ancient Egypt and is frequently mentioned in the Bible. After a colorful history in the story of its design, from a simple frame, strung with easily obtainable strings, the type varying with the available material of that community; through the evolutionary stages of the lute and lyre, the harp has had a long period of development. It was Sebastien Erard, in the early part of the nineteenth century, who established the harp in its modern form. Today the harp is an established instrument of forty-seven strings, seven pedals, used in producing a variation in tone, and with a compass of six and one-half octaves.

From the plucked strings of the harp, developed other musical instruments wherein the strings were struck or bowed to produce sound. The pianoforte, harpsichord, clavichord, and modern piano, are examples of musical instruments whose strings are struck by hammers. In A.D. 1400, the clavichord, which is an ancestor of the piano, was popular in Italy. Boccaccio, in his "Decameron," referred to it as a cymbalo. By 1472, it had acquired more strings and various other names.

Jan Couchet of Antwerp invented the harpsichord in 1640. It differed from the clavichord in that it had two keyboards. However, this type did not become popular until the eighteenth century. Other noted musicians who favored this instrument made further improvements and changes. Among them was J. S. Bach, who devised an equal temperament for both keyboards. Jacob Kirckmann and Burckhard Tschudi in 1766, in London, experimented still further with the harpsichord.

In Padua, around 1709, Bartholommeo Cristofori invented the pianoforte. When it was shown to the Englishman, John Broadwood, some time later, he further experimented with the square piano, adding the first soft and sustaining pedals.

However, it was in our own United States in 1800 that the first piano, as we know it today, was made. John Hawkins, also an Englishman, living in Philadelphia, perfected the first satisfactory upright piano. Since that time, many well-known-name factories have manufactured this popular instrument in great quantities for the people. Indeed, an internationally favorite instrument, it also boasts of an international make up. At the Steinway factory in Queens, New York, mahogany from Mexico, rosewood from Brazil, and tusks from Africa, to make the keys, all go into the construction of the piano. It takes approximately 5,000 operations to build a complete action keyboard of eighty-eight keys from treble to bass.

The origin of the bowed stringed instruments is shrouded in the darkness of time. That its ancestors are the *ravavastron* of India, the Arabian *rebab* and the Welsh *crwth*, there can be no doubt. However, not until the end of the fifteenth century did the violin

reach a design comparable to the one of the present-day instruments. During the next century, it reached a perfection which has never been surpassed, under the guiding genius of Amati, Guarneri, and Stradivari, the greatest of all violin makers.

Equipped with a bow, the music is produced when the bow is passed across the strings. This process causes them to vibrate continuously and tones of any duration are sounded. Plucking the strings, as is done in the case of the harp, lute, and lyre, is possible and often done in a musical composition. Such a manner of playing is called *pizzicato*, when accomplished on the violin.

Other bowed stringed instruments, which belong to this family, are: viol, viola, and violoncello. The viol, a large, crude instrument, for the most part, was developed for counterpart measures for the violin and viola. Originally called the viola da braccio, the viola is now seldom used. However, the violoncello is found in modern orchestras, as either a bass or tenor part, depending on the type of orchestra. It is a descendant of the sixteenth century viola da gamba.

Like the horn family, the string family is also manufactured in simplicity by the natives of today in the remote parts of Jerusalem, Africa, and the South Sea Islands.

In Jerusalem, a primitive one-stringed instrument is in use for accompaniment to chanting war songs. The musician has only four full notes at his disposal, which he divides into quarter notes. By varying the time and rhythm, he is able to make up for his very limited scale.

On the island of Madagascar, an instrument called a valiha is really a bamboo guitar. A section of bamboo, about four feet long, is strung with strong bamboo outer fiber. The bridge is made of pumpkin shell. This instrument, when strummed, sounds very much like our modern guitar.

The Mangyan ukulele is strung with human hair. Accompanied by a bamboo flute, the naturally-gifted, talented musicians of the forested interior of Mindoro are able to play beautiful tunes.

When one tries to determine the most ancient of all the musical instruments, no doubt the drum will prove the most ancient of all. That it was popular in ancient civilization is evidenced by its presence in the carvings and murals to be found in the ruins of Assyria, India, Persia, and Egypt. Its uses were many and varied. It was employed as a means of communication, and still is in the more remote parts of Africa and the island outposts. The early Greeks and Romans used it in their pagan religious rites. When the Romans went to Europe, they carried the drum with them. Long before the Crusades, England was familiar with this instrument. At this time, it became associated with things military. In the seventeenth century it took its place in the operatic and symphonic orchestras.

An instrument of percussion, pure and simple, it is without a definite pitch of its own. The drum is used

to heighten the melodic character of the orchestra. It is also used as an accent to rhythm and meter. There are three main types of drums in use today, namely: the bass drums, snare drum, and kettle drum.

The Lapps had a very interesting drum, which was used for a unique purpose. It was called a Magic Drum, and was simply a piece of reindeer hide stretched over a drum-head. The drum-head was a hand-carved, hollow block frame. Noaides or sorcerers would gather about the drum and the Lapps would put rings and pieces of twigs on the drum-head, to seek the answers to such questions as: Will my sick relatives (or friends) recover from illness? Where may I find my lost reindeer? or to foretell the future. The sorcerers, while tapping the drum, muttering magical words and grinding their teeth, would note the shifting of the twigs and rings on the drum-head and interpret their mystical meanings.

When the missionaries began to Christianize the Lapps, they called the Magic Drum sinful and persuaded the Lapps to destroy their drum. So complete was the devastation, that examples of these drums are very scarce.

War drums are still made and used in Africa. Strings are also added to the drums in Malinke, and when war is declared, the musicians march in front of their chief and warriors, beating the gourds loudly. However, on the other hand, on peaceful days, the strings are plucked melodiously. Thus the reason for the combination of strings and gourd resonators.

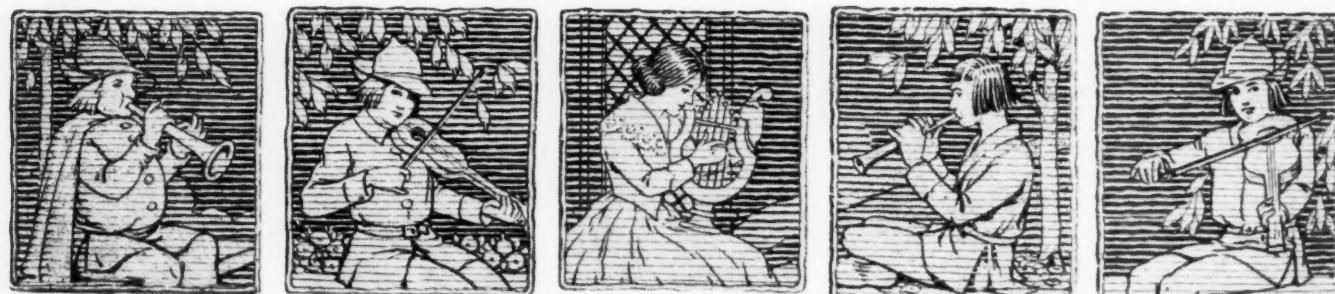
In Rei Bouba, also in Africa, drums in the palace are still used to transmit message and summon troops. These drums are constructed of sun-cured skins stretched and laced tightly over the hollow heads of wide logs.

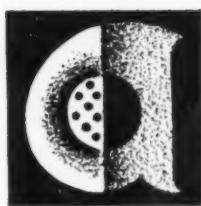
On Ponape Island, in the Pacific Ocean, a type of drum is beaten by a group of seventy girls. Seated, with a long board in their laps, the girls provide cadence for a native dance, as they make a clicking rhythm with drumsticks.

Bali has her own invention for an instrument of cadence also. Set in elaborately carved teakwood frames, the instrument more closely resembles the marimba. The musicians sit before their instruments, on the ground, cross-legged. Their metallophones are made of bronze and have either five or nine keys. They play their metallophones, as well as their gongs, bronze bells and cymbals, by striking them with mallets, sticks, or hammers. However, their small drums are beaten with their finger-tips.

The xylophone had its beginning as an instrument made of graduated-sized gourds, which were struck with mallets. Now they are made of graduated wooden bars. The Greek name means "sounding wood." Guatémala and some South American countries have perfected this instrument and adapted it well for their particular type of music and dance.

(Continued on page 8-a)





ART

and



HYTHM · · · ·

ACCESSORIES TO A
TRAP DRUM OUTFIT

HUGH W. LAYCOCK, Lethbridge, Alberta, Canada



Large tom-tom
Small tom-tom
Folding adjustable stool
"Sock" cymbal

These articles made
by Hugh Laycock



ONSISTING of two tom-toms, one "sock-cymbal" stand and cymbal, and one adjustable folding stool these accessories are all home-made.

When several students organized a small dance orchestra in the high school, I wanted these to complete my drum set. Because of war restrictions it was impossible to buy any, since such things could not be imported from the United States, and because nothing satisfactory could be found in the vicinity of Lethbridge, the one thing left to do was to make them.

The skins of the tom-toms are very young calf hides, procured from an abattoir. These were treated with lime for a month, then scraped and dried. The shells are of $\frac{1}{8}$ -inch plywood bent to a circular shape with a heavy wooden hoop at each end to hold the shape and also to provide a solid base on which to tack the skins.

The cymbal was made from a sheet of thin brass, beaten with a ball pien hammer, then spun to shape over a wooden form on the face plate of a wood-working lathe.

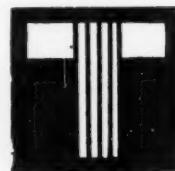
The "sock pedal" consists of a length of nickel-plated pipe from plumbing fixtures with folding legs of flat iron. Similarly the stool is made of pipe with folding iron legs and with a wooden seat attached by means of a pipe flange.

These articles, although not quite as "flashy" as manufactured ones, have given satisfactory results and cost only a fraction of the retail price of similar instruments.

One of these photos shows the four hand-made articles, the other shows them as a part of the set, as they are used.

THE CHATTANOOGA CHOO CHOO

EMILY LAND, Teacher, Second Grade JEAN DUDLEY, Director of Art, Covington, Kentucky



THE boys and girls in the second grade became so very much interested in trains after Christmas, that they decided they would like to build a train. This was so much fun that many other fascinating activities developed from this project. Trains and parts of trains were used for book cover designs, the progress on reading charts was indicated by trains, papers were decorated with trains going through the country, or through tunnels.

The engine was built on a table turned bottom side up with heavy pieces of cardboard bent over to make the sides seem rounded. The cabin where the engineer sat was made out of a box placed upon the legs of the table. The coach was made of a very simple framework with wrapping paper stretched along the sides and across the top. The wheels, cow-catcher, and other parts were made of cardboard.

When asked to give a program for the Parent-Teachers Association, the class decided to develop something related to their study of trains.

The Chattanooga Choo Choo, an entertainment train, evolved. The train and its occupants journeyed across the United States, stopping in many towns such as: New York, Chattanooga, New Orleans, Louisville, Renfro Valley, and San Fernando. The engineer and conductor called out the various towns as they approached. The occupants stepped off the train and sang, danced, played their rhythm band instruments, or told jokes about the town in which they had stopped. To be sure, there was the tramp who wasn't permitted by the conductor to climb on the train.

The engine and coaches used for backdrops were painted on wrapping paper stretched on a wooden frame. The windows were made of cellophane, with

(Continued on page 10-a)



THE STUDY OF COTTON

Anderson Grammar School, Brownsville, Tennessee

WINNIFRED BUMPASS, Art Director



It was an interesting lesson on "cotton." From sprays of open cotton-bolls, drawings were made, then designs. A toy cart and horse furnished the model for the delivery of the cotton to market, the pupils added the colored driver.

Drawings of cotton fields were made, showing the colored women in the field. From these, wall hangings of unbleached domestic were made. These delighted the pupils.

Tiny souvenir placecards of the "pickaninnies" were painted to be sent to a "Crippled Children's Hospital," Memphis, Tennessee, and these gave joy to the inmates, as well as teaching the pupils to share with others.



HISTORY of AVIATION • • •

MARY E. DICE, Art Supervisor
Oberlin High School



N EIGHTH grade project of unusual success was the painting of large illustrations depicting the history of aviation. The project developed naturally from our unit on airplanes and enthusiasm ran high on this timely topic.

After a general discussion, the class decided on titles for six paintings to represent the most important events in the history and each person made preliminary sketches, the best one in each group being allowed to paint an enlargement with tempera paint on 24- by 36-inch tagboard. These paintings, although not strictly original and often incorporating the use of direct reference, were the result of original combinations of more than one reference sketch. Good balance, proportion, and color contrast were discussed as the work progressed.

The first picture goes back to the time when men first imagined flying and shows the well-known Greek legend of Icarus who made wings for himself and son using feathers and beeswax only to meet a horrible death by flying too close to the sun and melting the wax.

The next illustrates one of the early balloons brilliantly decorated with the *fleur-de-lis*, portraits of the

king, and great band around the middle displaying the twelve mystic signs of the zodiac. It was a quaint experiment—a large basket carried the first aeronauts ever known to history, a sheep, a duck, and a French rooster. The title of this illustration is "The Flying Barnyard."

A man by the name of Charles, from the University of Paris, is featured in the next painting. Charles met a strange disaster when his balloon traveled fifteen miles from town and peasants attacked him with pitchforks thinking him to be some strange creature from a distant planet.

"The Wright Brothers at Kitty Hawk," showing one of the most significant events in American Aviation, is next in the series and from there we skip to the present day in "Modern Air Giants." The final one is the most interesting of all and shows the future possibilities of air transportation with a spectacular rocket ship bearing the title "To Mars or Bust." This last is an entirely original design and shows much imagination both in color and in composition.

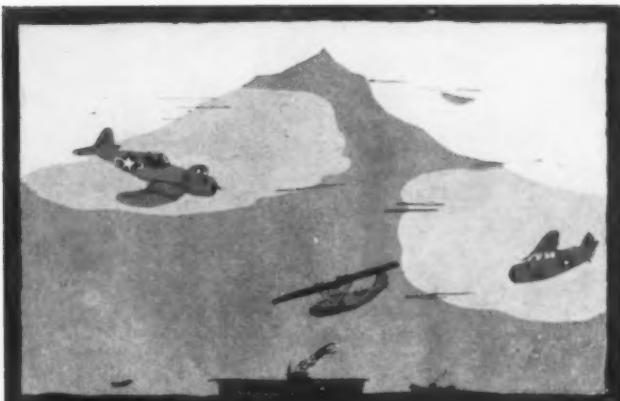
The rest of the class worked out large cut-paper pictures of their sketches on gray paper which were also displayed in the room. The final results were colorful and interesting.



• WRIGHT BROTHERS at KITTY HAWK •



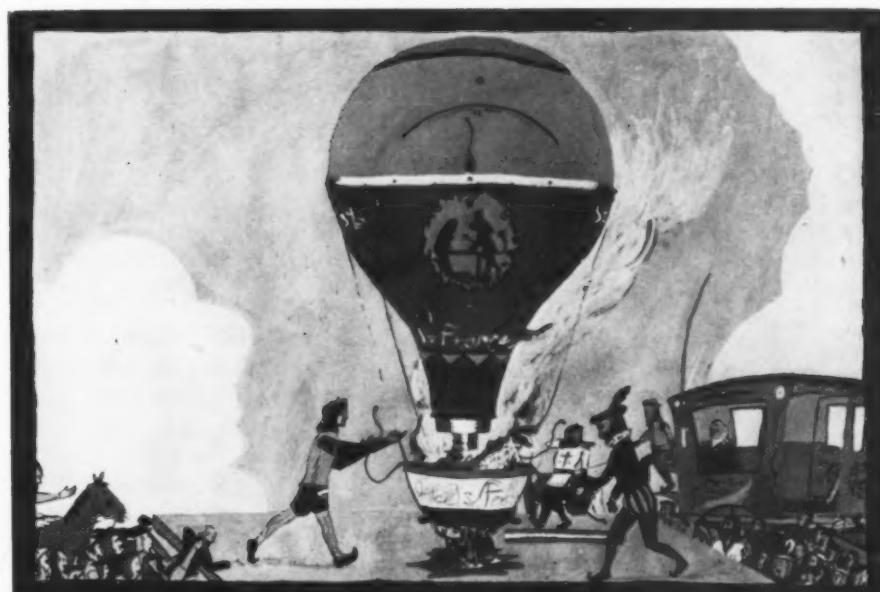
• CHARLES and the PEASANTS •



• MODERN AIR GIANTS •

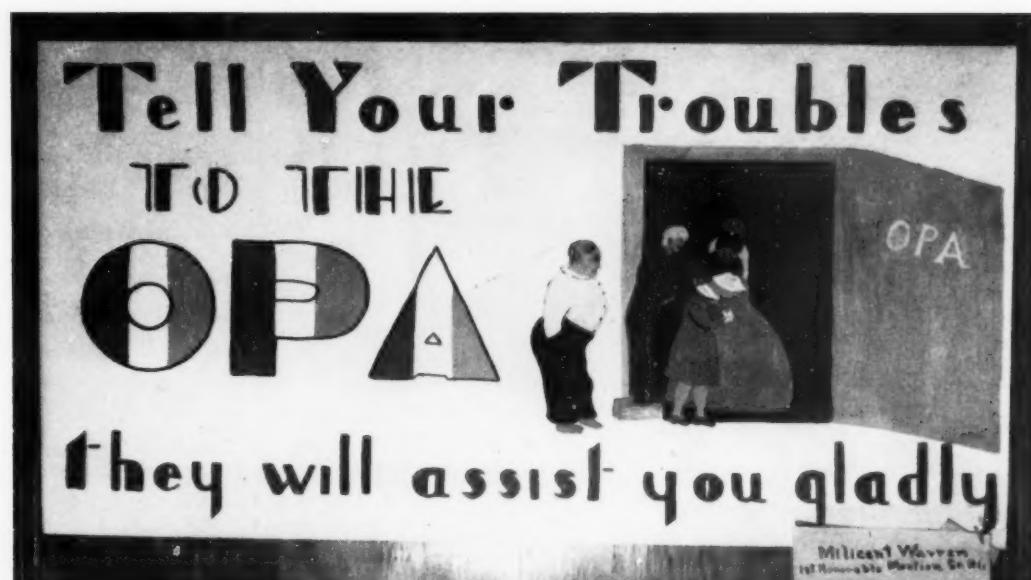


• TO MARS or BUST! •



• FLYING BARNYARD •

History of Aviation, Tempera
Painting, Eighth Grade Project
Mary E. Dice, Art Supervisor
Oberlin High School
Oberlin, Ohio



OPA POSTERS

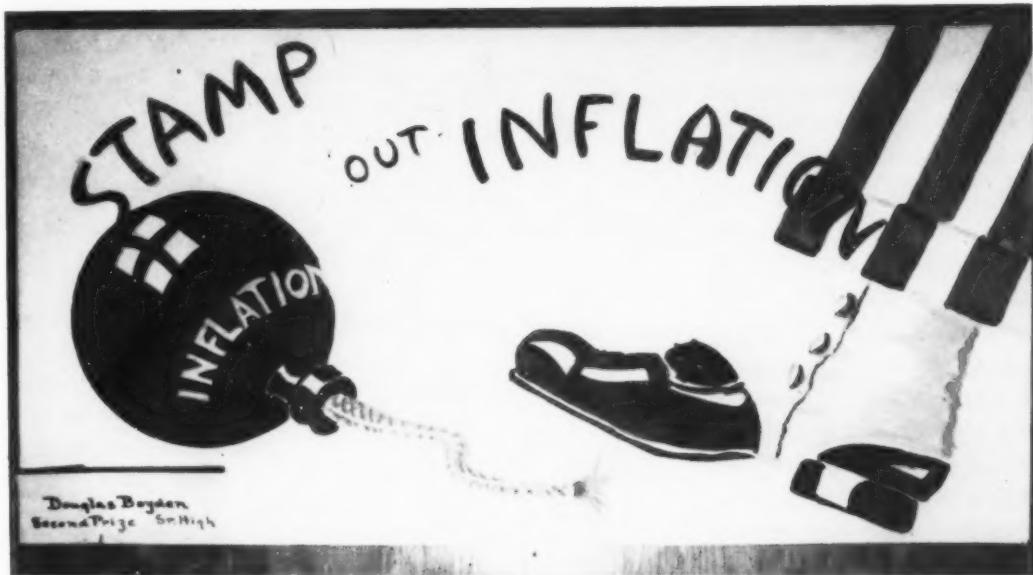
E. B. MARGERUM, Supervisor of Fine Arts
Princeton, New Jersey

THE chairman of the local OPA recently asked the cooperation of the art department of the Junior-Senior High School in bringing before the public the work of the OPA. The local OPA felt that the home is reached more satisfactorily through the child than any other way. Therefore, in making the child conscious of the OPA and War Price Administration and its work, the child would police his parents.

A poster contest was suggested with prizes for the Senior High School groups and the Junior High School groups.

The procedure for designing the poster was the usual. Appropriateness of design, effective and brilliant color schemes, and bold, clear lettering, were a few of the points especially stressed, always keeping in mind the principles of design: subordination, symmetry, rhythm, opposition, and transition.





Thumbnail sketches were made and the best one selected.

This sketch was repeated in various patterns of dark and light, and the best selected. Next a color scheme was developed.

Now the poster design was enlarged on 11- by 21-inch unprinted news and carefully executed in line. When it was considered satisfactory by the teacher, it was traced on the poster board and painted in the formerly approved color scheme.

We were proud of our results, and felt that many posters were quite professional. A former New York advertising executive came to see the exhibit and asked for two of the posters to send to Chester Bowles in Washington with the hope that they would be reproduced for use in buses and subways all over the country.

All the posters were displayed in a local store window.

The photographs, of course, show only a small number of the fine posters contributed.



COLOR AND LINE IN MUSIC . . .

DORIS A. PAUL, University of Denver, Denver, Colorado



Does a misty Corot painting "sound" like a nocturne? What color is a military march? Does a tango zigzag?

Dewitt Parker says: "One must realize that the purpose of the artist is chiefly to obtain musical effects from color and line."¹ Then he says: "Colors make us feel and dream as music does in the incommunicable fashion . . . Everyone would probably . . . call a pure yellow happy, a deep blue quiet and earnest, red passionate, violet wistful."²

Colors are associated with memories and associations, as are tastes and smells. (Does the smell of coffee take you to a certain old farmhouse as it once was on a crisp autumn morning? Does the taste of ginger cookies put you in little size six overalls in your grandmother's pantry?) You may unconsciously associate red with blood, yellow with sunlight, black with mourning.

Color in musical tone depends on pitch, timbre, and volume, whereas the color of a chord or succession of chords, as found in a musical composition, depends on harmony, in addition to the aforementioned elements.

It is generally thought that there is a close relationship between the origin of music and the use of the human voice. Pitch, volume, and timbre color tone through our conscious or unconscious association with moods expressed by them in the human voice. For instance, a shrill cry of fear may suggest the color red; the low ominous threat may suggest deep brown or black.

A musical composition may be made up of various tone colors, but like a tapestry or painting, it usually carries a predominant color. An elegy may be gray, a nocturne a soft blue, and a Spanish dance yellow or orange. A modern work lacking a central tonality and carrying an abundance of chromatic harmony may be extremely bizarre in its coloring and pattern.

Irwin Edman says that like color, line also has specific effects. He adds: "Specific types of lines, jagged and broken ones, smooth or wavy ones, circles and ellipses, all, like the high and low notes of music, the intense and dull tinges and values of color, have unique nervous correlations. The lines in painting, like the rhythms in music, are themselves a kind of music."

Due to associations,³ most of us feel that the horizontal line (like the line of fields, quiet water, and the

horizon as seen from the plains) denotes stability; that the perpendicular line (like the line of tall trees and church spires) denotes impetus, impulse, and aspiration; that the diagonal line (like the line of animals running and trees blowing) denotes action; that the zigzag line (like the line of lightning) denotes broken action and conflict; and that the curved line (like the lines of a woman's body) is tender, soft, and genial.

Isolated tones have color, but they cannot possess line. Line is present only in a succession of tones or chords. It is formed by melodies or the movement of chords, the form of the composition, and the rhythmic patterns employed. Coupled with this technical foundation for line is that inexplicable something which the composer uses for setting mood. An established mood in turn suggests line.

Composers use devices such as the reiterated note, pedal point, and even rhythm to suggest a mood of repose; a rapidly moving bass line and a soprano melody which leaps by wide and startling intervals, to give a feeling of action; stately harmonies to set an atmosphere of reverence; or slow, swinging rhythms to suggest lazy, dreamy action. The resulting moods suggest respectively: horizontal, zigzag or diagonal, perpendicular, and curved lines.

The composition which bears the tempo indication *presto* will naturally present a far brighter color and a line denoting greater action than will a composition marked *largo*. Compare Rimsky-Korsakov's "Flight of the Bumblebee" and Handle's "Largo" from the opera, *Xerxes*.

An art teacher in one of the schools where I was teaching music exhibited a great interest in what was being done in my classes in regard to seeing color and line in music. She studied the idea with me, and then suggested that children in the music classes be encouraged to catch the feeling for color and line in musical selections heard, and to bring their findings directly to art class where she would assist them in building designs or making sketches which would represent the mood of selections heard. The results were highly gratifying.

Colors suggest mood; lines suggest mood; tones or combinations of tones suggest moods which in turn suggest color and line. Mood, then, is the foundation!

Following is a graphic expression of the close relationship between painting and music:

"You may consider the whole (the painting) as a prolonged musical composition; its parts as separate airs connected in the story; its little bits and fragments of color and line, as separate passages or bars or melodies."⁴

¹Parker, Dewitt. *Principles of Aesthetics*. Page 145.

²Ibid. Page 225.

³Edman, Irwin. *The World, the Arts, and the Artists*. Page 68.

⁴Wakefield, A. M. *Ruskin on Music*. Page 50.

NUTCRACKER SUITE INSPIRATIONS

KATHARINE ARNOLD, Teacher, 6th Grade JEAN DUDLEY, Director of Art, Covington, Kentucky



DIFFERENT groups of the class interpreted the music of the Nutcracker Suite in pantomime and dances while the recording of the music was played. The adventures of the Nutcracker and the little girl were depicted, also the dances of the Russians, Chinese, Arabs, flutes, and flowers.

The first interpretations were individual designs and compositions, done by the different class members, executed in tempera paints and cut paper. Some of these were illustrations of scenes from the adventures of the Nutcracker and others were abstractions interpreting the mood and rhythm of some particular part of the music. These were quite free and creatively composed; thereby forming a background for the program which grew out of the earlier experiments.

After deciding to give a program evolved from the Nutcracker Suite music, the class formed groups to work on the backdrop, costumes, furnishings, lights, music, and various things which needed to be done.

The backdrop, painted in pinks, lavenders, red-purples, greens and blue-greens, portrayed scenes from the five countries visited by the Nutcracker. A revolving spotlight of different colors was thrown on the scenes representing different countries.

The costumes were quite colorful and easily made. The girls who represented the flowers had dresses

made of cheesecloth which had been dyed with powder paints to pastel colors. They made head-dresses and wristlets of paper flowers with streamers and leaves. The boys who gave the Russian dances made hats of colored cardboard which were decorated with Russian designs. Their mustaches were made of black paper made to curl with long sweeps.

The Arabian dancers used white cheesecloth for their costumes with very full trousers. The flutes were most amusing with a flute design on two pieces of cardboard fastened together at the top, which were slipped over the head. The Chinese costumes were made of gaily painted laundry sacks for the tops with pajama bottoms for the trousers.

The entire program was most effective with the softly changing colors suggesting the mood of the music while the different dances which were composed by the pupils, were portrayed. All of the pupils enjoyed the work which they did on this unit and acquired a deeper appreciation of good music and dances as well as their art productions. The large and over-sized boys and girls enjoyed their part in the program as much as any member of the class.



PAGEANT OF OUR UNITED STATES FORCES

■ ■ on LAND, on SEA, and in the AIR ■ ■

MAMIE STEVENSON, Teacher, Sixth Grade JEAN DUDLEY, Director of Art, Covington, Kentucky



IM: Our aim was to create a mural and at the same time learn something about the present and rapidly developing military forces of our United States in all parts of the world.

PROCEDURE: We began by studying from the Reading Library the history of the different military groups and the type of equipment used. The uses to which each military group or organization was put, developed interests. The children voluntarily brought pictures illustrating many fascinating things which had hitherto been unnoticed.

Our next step was to visit store and window displays of a patriotic nature. However, we learned of the great preparation that would be necessary in making this project a success.

In the art room, sketches were made, sizes of figures determined, coloring decided upon, perspective discussed, and all the planning done with fre-

quent discussions to decide questions of costume and background.

Leading in the mural were the Statue of Liberty and Uncle Sam in front of the United States flag. These figures represented the hard struggle for which so many have given up their lives that a democracy might live.

Following them are Uncle Sam's Forces in action on land, on the sea, and in the air.

A border above the mural and not shown in the picture represented all the major forces in action in all parts of the world. The textile designs at the bottom of the mural were block-printed on muslin.

CONCLUSION: The mural covered the entire length of the bulletin board of the schoolroom. The coloring was done in tempera carefully mixed. The attention to lights and the blending of these tones made an effective ensemble. It was an interesting room decoration of real art and value, but the real worth was in the joy of the children who created it.



UNIT ON EARLY EGYPTIAN HISTORY

MRS. LOIS TRIMBLE, Teacher, Grade 6B THERESA NEWHOFF, Art Instructor, Lexington, Kentucky



WHILE studying early Egyptian history, a discussion centered around the building of the pyramids and the despotic power of the Pharaohs over conquered peoples. Interest was heightened by reference to the "Grande March" from "Aida" which described in music the triumphal march of the Egyptian army returning victorious from the conquest of Ethiopia and bringing slaves to labor for the Pharaoh.

It was suggested that the class learn more about the opera "Aida," the locale of which was Egypt. The pupils read Robert Lawrence's adaptation of the story of the opera. It was learned also that in 1869 Verdi was commissioned by the Khedive of Egypt to compose an opera with an Egyptian background to be given in a new opera house in Cairo.

It was necessary to locate on the map Ethiopia, the country invaded by the Egyptians; Memphis and Thebes where the scenes of the opera were laid; Cairo, the place where the opera was given; and the course of the Nile River, which was of such vital importance in Egyptian life.

After the pupils were familiar with the story of the opera and the historical background of it they wanted to hear more of the music. It was possible to secure a number of records for them to listen to.

By this time there was a desire to share with other children of the school what they had learned to enjoy. It was decided to present the story and music from "Aida" in a program. The need for something graphic suggested the idea of a frieze, so the art teacher was consulted. She asked the children to choose what they considered the most important scenes and, since time was an element, colored chalk was chosen as the quickest medium.

The scenes chosen for the frieze were:

- (1) The presentation of the battle flag to Rhadames on the steps of the palace of the Pharaoh at Memphis.
- (2) Amneris in her chamber trying to learn from Aida whether she, too, loves Rhadames.
- (3) The triumphal march of Rhadames and his army.
- (4) Amneris and the High Priest coming to the Temple of Isis on the eve of her marriage to Rhadames.
- (5) Amneris pleading with Rhadames to confess his guilt and promising to plead with her father for his life.
- (6) The Temple of Vulcan with Rhadames and Aida sealed in the death chamber while above Amneris kneels to pray for the soul of Rhadames.

In planning for the presentation of the story the pupils decided to have one child tell the background of the writing of the opera and a brief sketch of the composer's life, and then have each of the four acts told by different individuals. Any member of the class who wished to do so could try out for any or all parts of the program. All selections were made by pupils.

(Continued on page 10-a)

HISTORY AND GEOGRAPHY MADE ALLURING

by
CIVIC-MINDED
STORE



DUCATIONAL exhibits which won the public and hearty endorsement of the State Commissioner of Education, the local superintendent of schools, and the diocesan supervisor of parochial education, were combined with smart merchandising and goodwill promotion in Boston recently in an elaborate production inaugurated by Wm. Filene's Sons Company.

As a result, thousands of youngsters from all parts of metropolitan Boston were given concrete lessons in California history and geography and instructive glimpses into the exciting future which lies immediately ahead for an air-minded nation.

They saw colorful and easy-to-grasp window displays which unfolded much of the glamorous history of the rugged days of California's gold rush; they gazed in rapt attention at elaborate displays which, in background and setting, gave them the feel of California's appeal; they saw some remarkable examples of California historic art museum and private collections which under normal conditions could have been seen only by those fortunate enough to have travelled to the Pacific Coast.

So much educational interest was aroused in the various exhibits that the store set aside Saturday, May 26, as an educational day when mothers could bring in their children without necessitating absence from school. This was the project which drew forth public endorsement from the educational leaders of the community.

The whole production was called a California "Sunorama" with large sections of the store transformed into "Super Sun Spots" wherein were exclusively displayed merchandise made in California by famous Los Angeles fashion designers.

But it was the exhibits which were of primary interest to the children, particularly the exhaustive series of window displays arranged by the Wells Fargo Bank and the Union Trust Co. Here in three dimensional displays (miniatures exquisitely faithful to the most minor detail) were unfolded the story of the gold rush and early gold mining methods. One panel alone showed, in replica, the site of the original discovery of gold at Suller's Mill, Coloma, California, January 24, 1848. In this display was illustrated the crude early methods of mining with pan and shovel, and also the next evolution—"cradle mining and dry digging." In another panel was illustrated the use of the flume, which carried water from a height into a ground sluice where the gold could be sifted from the soil. Another panel illustrated the hydraulic or dredge process, with tiny figures of Chinese coolies in the foreground. Still another illustrated the more modern method of lode or quartz mining.

Another graphically presented the hardiness of the pioneers. Here were the covered wagons halted for the night in semi-circle

to guard against attack by the Indians, with a dashing pony express rider waving to the settlers as he sped by. All were reproduced with utmost faithfulness to detail, even to including a crate of poultry hitched to the back of one of the covered wagons.

In the lower parts of the windows were actual pieces of interesting data concerned with that era, including posters offering a reward for gold stolen from a stagecoach enroute from Helena to Corinne. On exhibit, too, were an actual carpet bag, a heavy treasure box with massive lock and iron hinges, such as was used for transporting gold in the early days, and a set of pocket scales for weighing gold, along with a rusted mold, once used for making various sized genuine gold bricks. With the scales were shown the spoon, forceps and three weights for use in over-the-counter transactions.

Also exhibited was a handsome link-gold watch chain, and an old mortar and pestle once used for crushing and grinding gold-bearing ore, and several specimens of real gold taken from the famed Mother Lode.

But other exhibits were of equal interest to the children, including an instructive illustration of the evolution of the orange from its growth on the tree in the grove to the final step when it is crushed and served in the breakfast table glass.

There were interesting panels which vividly portrayed the various extremes of terrain in California. These were loaned by the Los Angeles Exposition Museum and are the work of N. Ostapp, famous miniature artist and expert on paleontological art. One such panel showed the development of the state's specialized agriculture, with sections devoted to avocado trees, citrus groves and native flowers. Another clearly demonstrated the mountainous terrain, with pine and fir trees; another the desert, with sections dotted by Joshua and date trees and a section devoted to desert resorts, low rambling houses, swimming pools and patios for sunbathing and lounging.

For the special entertainment of children inside the store were some notable features including the showing of colored slides depicting various forms of organized play as carried out in California. These were shown in a special Bolopticon machine.

Perhaps dearest to the hearts of the American boys who exclaimed their awed and hearty appreciation, was the window display in the Men's Store entrance. This was given over wholly to personal mementoes of California's fabulous Sheriff Eugene Biscailuz, including his famous silver-studded saddle and bridle, which he values at \$5,000, and also his spurs and saddle-blanket. Here also were a multitude of photographs of the sheriff greeting famed celebrities from Hollywood and headline figures from all over the country. Here, too, was a rugged male mannequin in full cowboy regalia, including sheepskin chaps.

For those of high school and college age there was a most comprehensive and instructive display of California ceramics, which attracted many a delegation from Boston's numerous art schools, and other educational institutions.

MARCH, 1946

ART AND CRAFT NEWS

WHAT'S HAPPENING

OUCH! Believe it or not but copper bracelets are now being worn as a cure for arthritis! We have no medical authority for the therapeutic value of this current vogue, but we do have copper bracelet blanks for those who want them.

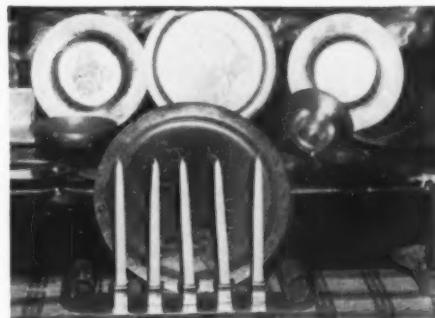
It's March now (lamb or lion) but it won't be long before we'll be singing "sum er is icumen in" and thoughts will be turned to vacations, which may include again the joy of ocean travel. But it's only fun when free of seasickness so we'll pass along another bit on the magic of metals. Wearing a zinc insole in one shoe and a copper one in the other, it is said, will prevent seasickness! Sorry we have no zinc, but copper—Ah! that's another story.

Myths and magic—scuff at them if you will but at the same time take a look at the progress metals have made not only in medicine but in practically every other field. Science has done wonders with them. Would you say that art has done as much? Has metal as an art form reached the infinite and will its further progress be dependent on a union of art with handicrafts? Maybe we shouldn't even ask, since it is our function only to supply metals for whatever purpose, art or craft, and to make no distinction between them.

"There's good news today"—Tu-Tone metal is back on our shelves and promises to zoom in popularity. When etched or engraved warm glints of copper are revealed under the heavy nickel plating, and it's no myth when we say that Tu-Tone makes particularly handsome bracelets. Art can work the magic, and we recommend that these bracelets be made and worn for beauty's sake alone.

Other metals are still available, but strikes may seriously affect supplies by April. Take care of your school needs promptly. This is the best advice that can be given at this time by

Art & Craft



Metal Circles

COPPER—20 ga.

| Diameter | | Diameter | |
|----------|--------|----------|--------|
| 2" | \$.04 | 4 1/2" | \$.11 |
| 3" | .05 | 5" | .14 |
| 3 3/4" | .07 | 6" | .18 |
| 4" | .08 | 7" | .23 |

BRASS—20 ga.

| Diameter | | 18 ga. | |
|----------|--------|--------|--------|
| 3 3/4" | \$.09 | 5 1/4" | \$.25 |
| 4 1/2" | .14 | 6" | .30 |
| | | 7" | .40 |

NU-GOLD—20 ga.

| Diameter | | 18 ga. | |
|----------|--------|--------|--------|
| 2" | \$.05 | 5 1/4" | \$.25 |
| 3" | .06 | 6" | .30 |
| 3 1/2" | .08 | 7" | .40 |
| 3 3/4" | .09 | 8" | .50 |
| 4 1/2" | .14 | | |

Metal Foils

Copper

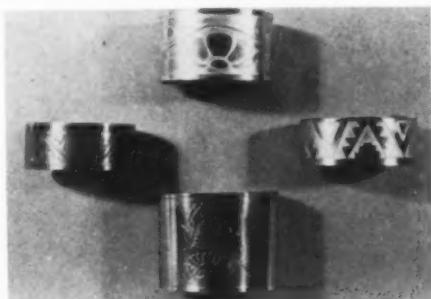
12" wide 36 ga. per sq. ft. \$.18

Brass

12" wide 36 ga. .18

Aluminum

12" wide 36 ga. .20



Metal Sheets

| | | | |
|----------|----------|---------------|------------|
| Copper | 12" wide | all gauges | \$.45 lb. |
| Brass | 12" wide | all gauges | .45 lb. |
| Aluminum | 12" wide | all gauges | .85 lb. |
| Nu-Gold | 6" wide | 18 and 20 ga. | .55 lb. |

Prices quoted are for 1 to 10 lbs.

Tu-Tone Metal

Heavy nickel-plated copper—20 ga.

| | | |
|-----------|-----------|--------|
| 6" x 6" | per sheet | \$.85 |
| 6" x 12" | per sheet | 1.50 |
| 12" x 12" | per sheet | 2.90 |

Prices for other sizes including 36" x 36" on request.



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6" long

| | 1" wide each | 1 1/4" wide each | 1 1/2" wide each |
|------------------|-----------------|---------------------|---------------------|
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| Sterling, 20 ga. | 1.25 | 1.55 | 1.85 |

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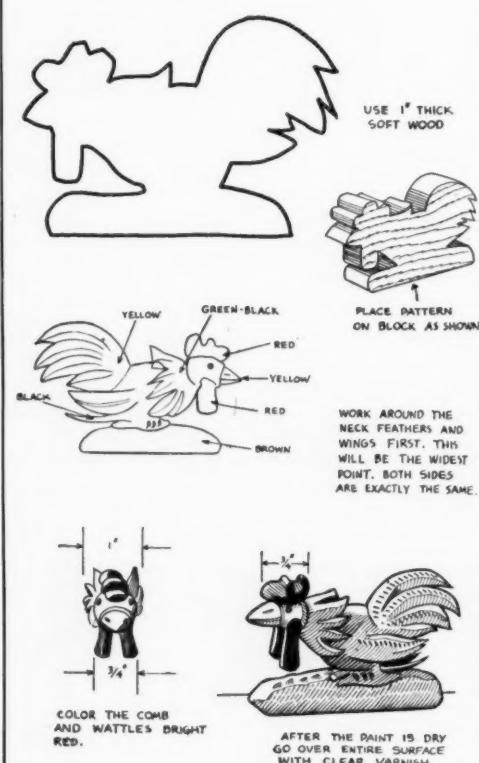
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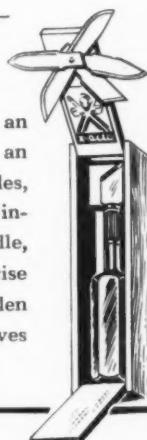
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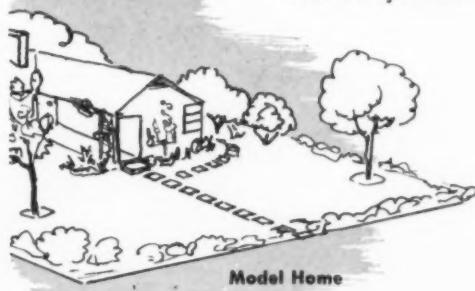
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UNDERSTANDING ANOTHER CULTURE THROUGH ITS ARTS

(Continued from page 219)

introduction to some new friends. Then, as they grow older and study about Mexico or perhaps meet some Mexicans, they will have a little feeling of fellowship which can be built upon and broadened into neighborly understanding and sharing. And this will be true not only of Mexican friends, but of many friends because they have begun to learn that we all have something to share, even though we may look, speak and dress differently. A summer with the International School of Art or a similar group with similar objectives in any foreign country would be valuable for all teachers in orienting themselves toward intercultural objectives.

THE ART OF THE MUSICAL INSTRUMENT

(Continued from page 240)

Also a type of percussion instrument which the Latin-American people have utilized is the castanet. These are a pair of spoon-shaped shells, either of ivory or hard wood. They are attached to the thumb and beaten together by the action of the middle finger. The origin of the name is Spanish. It is derived from the word castaña or chestnut, probably the material from which they were first made.

The art of the musical instrument grew out of a desire for functional beauty, as well as decorative design. Just as a woman adds flowers to her hat, the musician added carving to his harp. Artists and musicians have held the respect of the masses since time began. Because of an unseen force which inspires the artist to paint a picture, the musician to create music, they are considered in the same category: artisans. But with an understanding of the background of the development of the musical instrument, as an outgrowth of a desire to make it more beautiful, one can more easily understand why they are considered together in achievement, and justly so.

THE CHATTANOOGA CHOO CHOO

(Continued from page 242)

the heads of people drawn with crayons on paper pasted behind them.

Fancy hats for the girls made out of cardboard and paper were tied under the chin with crepe paper streamers. The fiddles used by the mountaineers were made out of heavy cardboard with strings drawn across the bow.

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TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

★ The new Catalog No. 47 of B. F. Drakenfeld & Co., not only lists all the many items carried by this well-known Company, but it is as well a textbook for the Studio Potter. Making things out of clay is one of the oldest arts. Methods have not changed very much in all the years; processes are about as they were in the days of early Chinese in their hillside kilns; but the explanatory text written by Mr. Frank Jansma, of the Drakenfeld Company, makes the art ever so much more intelligible. The many pages of illustrations are those of some of the most beautiful examples of old Grecian, French, Mexican and Indian, Italian, and Spanish pottery. Then there is a catalog of other Publications which may well be in the library of every school where ceramics are on the list of subjects. It is a valuable book, paper covered, beautifully printed—a splendid example of the art of typography. A copy may be had by those interested if the request is written on school stationery and sent to *School Arts*, asking for T.E.B. No. 461-G.

★ For years Plastic Wood has had widespread use. It has been a favorite in general building construction, in pattern-making, in cabinet-making and as a handy item around the home for minor repairs. Plastic Wood handles like putty and hardens into wood. Thus it combines several desirable qualities—permanency and yet easy to work with.

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Boyle-Midway Inc., makers of Plastic Wood, are now at work on a revision of their pamphlet on modeling and this should be coming off the presses soon. Announcement will be made when it is available. Your name, asking for T.E.B. No. 462-G, will be filed for a copy as soon as completed.

★ Easymount, the ingenious new slide mount featured by Craftsmen's Guild eliminates all fuss or bother with glue, hot iron, or water, when mounting photographic slides. To use an Easymount, you simply insert film and it is held firmly

(Please turn to page 14-a)

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★ Because this issue of *School Arts* has put considerable emphasis upon Music as a subject which integrates admirably with Art, this announcement is not out of place:

Audition application forms are being distributed for the fourth annual \$1,000 WLW Scholarship at the Cincinnati College of Music, provided annually by James D. Shouse, vice-president of The Crosley Corporation in charge of broadcasting, and a member of the Board of Trustees of the College. Applicants, between the ages of 18 and 25, must be residents of Ohio, Indiana, Illinois, Kentucky, Tennessee, or West Virginia.

Songs required for the audition are two arias in a foreign language and four songs in English, either light classical or light operatic selections. Final auditions will be staged on Saturday, May 25, at the College of Music and, if broadcast schedules permit, will be aired over WLW. Ask *School Arts* for T.E.B. No. 466-G, and we will try to furnish complete details of this audition which radio WLW is so generously sponsoring.

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★ Glen Lukens, Chairman of the Department of Crafts, University of Southern California, and an Advisory Editor of *School Arts*, is the author of an article in *Ceramic Industry*—"American Ceramics—Worth Fighting About, and For." We know of no one better fitted to handle the subject from an academic standpoint. Art teachers may well read this article, which has a commercial and industrial interest primarily, for it will suggest to some students a career worthy of immediate preparation. If those interested will write for T.E.B. No. 468-G we will try to secure a copy of this splendid article, with its editorial introduction.

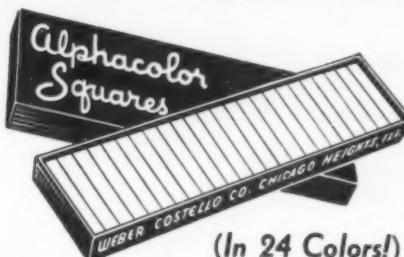
★ Elma Pratt, the director of the International School whose article on Natives Art appears in this issue, has evolved a practical and intriguing plan which first gives work to the native craftsman—potter, weaver, painter, or carpenter, etc., striving to better their living conditions and not compromise their art. Secondly—selected articles from these artisans she is composing into "kits" which will be interesting for schoolrooms, libraries, or homes. In order to complete the cycle, the profit will return to these districts in the form of children's libraries which can do such a vast amount of good in countries where so many of the "grown ups" are also children. Many art teachers are already directing the making of scrapbooks to send down. Bright-eyed Indian children will be made the happier for them. A note to *School Arts*, requesting T.E.B. No. 469-G, will bring you full information.

EXHIBITION AT BROOKLYN MUSEUM

During the month of February the Brooklyn (N. Y.) Museum held an exhibition of the work of students of the painting class taught by Mr. George Picken at the Brooklyn Museum Art School. Mr. Picken's remarks relative to the exhibition are worth quoting:

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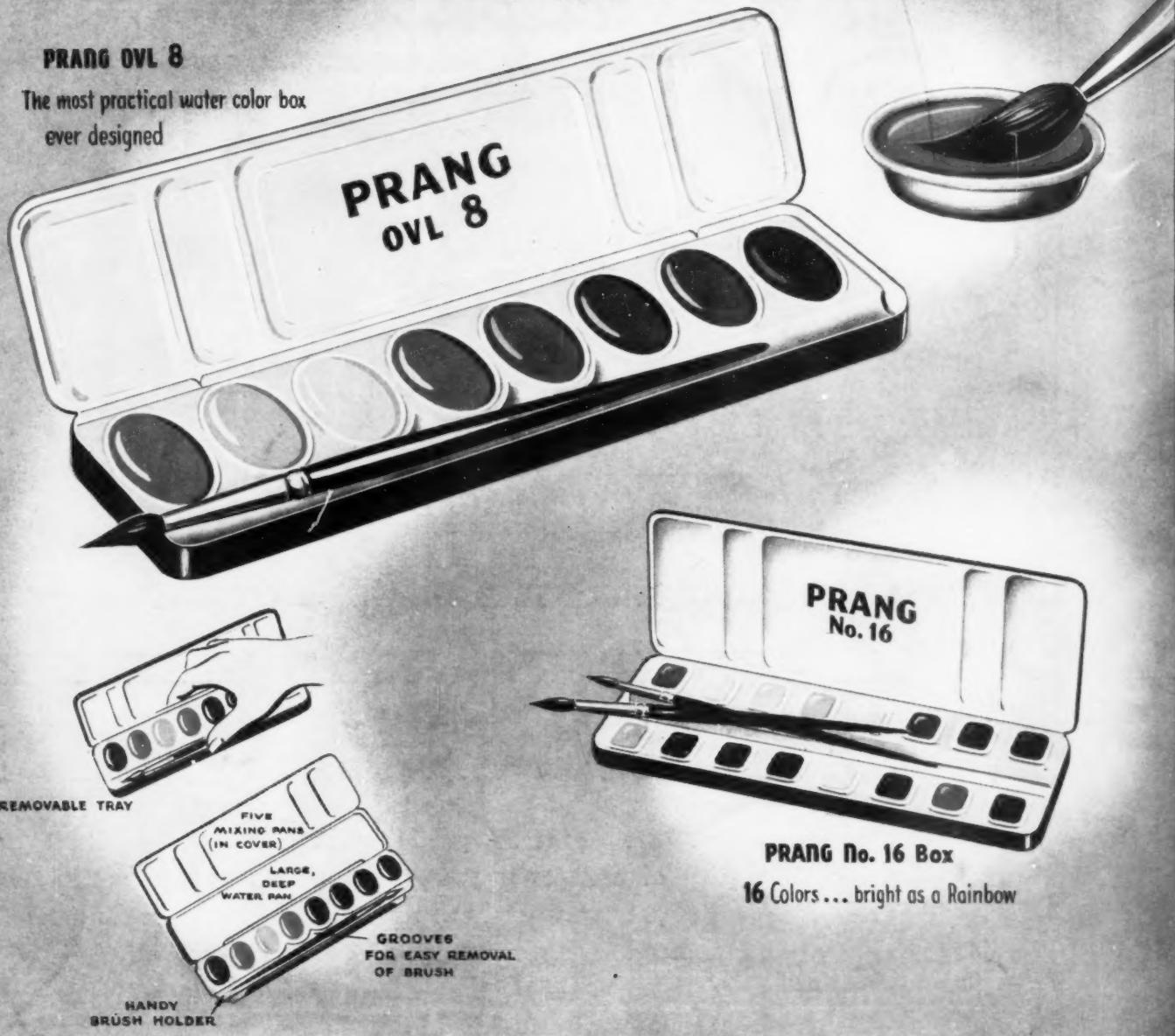
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